Kine WEEKLY

Geneva Quota Challenge

—See Page 3

THE FIRST COMPANY PROVIDES PICTURES THAT LAST!

"Which film would you pay to see again?" asks the Daily Express, and its readers reply:

"GONE WITH THE WIND (Clark Gable and Vivien Leigh) heads the poll. It received nearly twice as many votes as its nearest rival and was mentioned in one of every nine postcards."
—D. EXPRESS

1st— GONE WITH THE WIND
4th— MRS. MINIVER
8th— RANDOM HARVEST

Giving M-G-M 3 out of the 10 all-time favourites among Britain's filmgoers! Plus "Goodbye, Mr. Chips" and "Smilin' Through" among the 6 runners-up named!

—AND DON'T FORGET THAT THIS IS THE YEAR OF "THE YEARLING"!

WEST END KILLING!

HUMPHREY BOGART

BARBARA STANWYCK

ALEXIS SMITH

Warners'

"The TWO MRS. CARROLLS"

with NIGEL BRUCE directed by PETER GODFREY produced by MARK HELLINGER

Record heat couldn't beat the BIGGEST WEEK-END OF 1947 AT WARNER THEATRE. Tune in to Radio Luxembourg (1293m.) next Sunday 4.30 p.m. for straight-from-the-studio showmanship broadcast

The Latest and Greatest
20TH CENTURY-FOX
RE-ISSUE
"THE BLACK SWAN"
(In Technicolor)
Starring Tyrone Power
and Maureen O'Hara

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,104. Thursday, August 28, 1947. Vol. 366.

THE CRISIS
Cabinet's Momentous Meetings
See BRITISH MOVIETONE NEWS

Quota-Tax Crisis Switches to Geneva

U.S. Wins Plea for International Quota Control through U.N.O.

BRITAIN ALONE REFUSES VOTE: NEW TALKS START BEFORE HAVANA FINALE

Special to the "KINE."

THE whole future of British Government legislation on film quota may be affected by a major decision taken at the twelfth hour of the United Nations' world trade talks in Geneva, which wound up over the week-end.

R. C. G. Somervell, Under-Secretary at the Board of Trade, who led the British delegation, returned to London on Monday to report that the United States had pressed for—and won—a clause in the "world trade charter," which makes national film quotas a subject for limitation or elimination by negotiation before the United Nations Organisation.

The vital clause—part of a new international film quota plan—is to be discussed between Britain and the U.S. before the final session of the United Nations Conference on Trade and Employment, which will meet in Havana from November 21 to give final approval to the 200-page document.

Meanwhile, Article 17 of the conference findings, which deals with enforced negotiations before U.N.O. for the reduction of tariffs and the elimination of preferences, makes it clear that no existing margin of preference shall be increased by any country.

The film quota section—Article 19 of the trade charter—was agreed by all countries in U.N.O. late on Friday evening, with only the British delegation reserving its position for the time being.

Czechoslovakia, with its nationalised industry, and France and the Netherlands, had previously refused to vote in favour of the film plan. They agreed on Friday.

R. C. G. Somervell, writes a KINE. reporter, returned to Britain only after every effort had been made, as the conference wound up on Saturday morning, to revoke the vital clause. The British Government has been concerned by the move, which, as a Board official admitted this week, means that the U.S. could start negotiations to restrict or, in theory, even eliminate British quota before the new Films Act can be drafted and passed by Parliament.

The negotiations between Britain and the U.S. before the Havana meeting are expected to have considerable bearing on the recently imposed British *ad valorem* duty on foreign films.

The internationally agreed formula for film quotas makes these points:—

1. National film quotas are to be estimated in terms of screen time per theatre per year; and not on any percentage basis of films produced in home studios and films imported.

2. No screen time which is not being used for quota purposes is to be allocated by any authority to particular countries or particular renters.

Continued on page 7

LABOUR CONTROL RESTRICTIONS

O'Brien: "Are We An Essential Industry?"

TOM O'BRIEN, Labour M.P. and general secretary of N.A.T.K.E., has appealed to George Isaacs, Minister of Labour, to open talks with his union to prevent "the harassed people of Britain" being deprived of "some essential relief from their increasing anxieties" by the new Control of Engagements Order, which is expected to affect kinema staffs when it comes into operation within a few weeks.

O'Brien has been informed that the Minister will decide whether he will receive a deputation as soon as he returns from holiday.

The union's national executive wants to thrash out the labour situation in all three sections of the trade.

It fears that the new Order may mean the drafting of kinema staffs into essential industries and it wants the Minister's assurance that, as during the war years, it will regard the film business as essential in the maintenance of public morale.

EDITOR JOINS THE M.P.A.

A. ROLAND THORNTON, who recently resigned from the editorship of Lord Kemsley's *Daily Graphic*, has joined the London organisation of the Motion Picture Association of America, the KINE. learns.

Thornton, accepted in Fleet Street as one of the leading journalistic executives of the day, will go as consultant and adviser to Fay Allport. London representative of the M.P.A., with special reference to Press campaigns and public reaction to American films.

Storage Warning

Following a fire which occurred recently in a Leeds kinema, Gerald Hylton, secretary of the Leeds C.E.A., has, at the request of the N.F.S., issued a warning to all exhibitors in the branch area.

It contains advice that salvaged fuel such as can be obtained from Corporation cleansing departments should not be stored in a confined space because of the danger of spontaneous combustion.

Fox—Latest Drop in Hollywood Net

Business is making a steady decline among leading Hollywood companies. Latest figures from 20th Century-Fox show that the net for six months ending June, 1947, is 8,400,000 dollars, as against 11,400,000 during the same period of 1946.

"Captain Boycott" Premiere for Press Fund

J. Arthur Rank is giving to the Newspaper Press Fund the entire proceeds of the première of the British film, "Captain Boycott," at the Gaumont Theatre, Haymarket, next Monday.

Tax—Tory View

Sir Herbert Williams, ex-Parliamentary Secretary of the Board of Trade and member of the Conservative Party, speaking in London at a show of "Goodwin Sands" on Tuesday, said that it was in the national interests to provide materials and films to save us from further external payments for what we eat and see.

Film Tax: Hopes Fade in U.S.

EADY TO REPORT JOHNSTON'S VIEW

BRITAIN'S tax on foreign film imports is expected to continue without any considerable modification for some time. Authoritative opinion in London and Washington this week was that with Britain faced with a drastic tightening of the belt because of the national dollar shortage, consideration of the U.S. plea for film tax concessions would receive little attention in the immediate future.

Eric Johnston, president of M.P.A.A., put the Hollywood case to Sir Wilfrid Eady, leader of Britain's financial talks delegation, before he returned to London over the week-end.

Sir Wilfrid agreed to report the Americans' views to the British Government, but pointed out that he was not himself in a position to take any action.

World Bank Talks

Early this week the British Cabinet met to discuss the whole dollar problem.

Meanwhile, the KINE.'s New York correspondent says that the ultimate solution to the deadlock brought about by the British film tax may be found at the world bank parley, taking place in London next month.

The U.S. film companies, however, given no assurance that the tax will not last for a long term, have already slashed overhead expenses in a 100,000,000 dollar cut from operating budgets.

Hollywood, says the KINE.'s correspondent, expects the British action to be followed elsewhere in the world.

Over the week-end the Argentine temporarily suspended film import exchange permits. Australia and New Zealand are contemplating increases in taxes on Hollywood product.

The British action was further condemned this week by meetings of U.S. exhibitors and kinema unions.

80 per cent. Cut

Late on Tuesday it was cabled from Australia that Mr. Chifley, the Australian Premier, met film chiefs to tell them that earnings should be cut to 20 per cent. of last year's, in order to save dollars.

As the measure was to save dollars, the Premier was presumably suggesting an 80 per cent. cut in remittances.

KINEMATOGRAPH WEEKLY

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A SNUB FROM THE BLACK COUNTRY

AN interesting position has arisen following the recent appearance of A. G. May and other members of the well-informed Birmingham branch of the C.E.A. at a conference called by the Midland Electric Corporation. The subject was the effect of that corporation's proposals for load-spreading this winter.

The meeting was held, pointedly enough, at the Gaumont, Wednesbury, and was presided over by Charles Heathcock, managing director.

Mr. Heathcock asked that local kinemas in the Black Country would fall into line and would not open until 6 p.m. on the power-less days in their district.

Mr. May promptly and properly pointed out that such a proposal would mean restricted entertainment for workers unemployed on power-less days, and he reminded the meeting that the Government considered kinemas a vital service in the war.

He also made the point that less current would be used by opening the kinemas than if the workers stayed at home.

Mr. Heathcock implied that he was unimpressed with these arguments and hinted that the film attitude was merely a desire to capitalise on the position and extract the utmost profit.

This criticism is a poor and unworthy one, and shows a lamentable ignorance of an industry which has made a notable contribution to the social scene over the last difficult years.

Importantly, however, the Trade as a whole must watch for local suggestions of this sort. Mr. Heathcock and his like may be most admirable citizens, but they must not seek to impose private licensing conditions on an industry of this importance.

The C.E.A. must watch this thing and watch it closely. It is not a matter to be isolated in the Black Country or anywhere else

It is a matter for national agreement by the Trade as a whole on the highest level

WE give first news in this week's KINE. of developments at Geneva which may very well have a most fundamental effect on international film relations.

I refer to Article 19 in the findings in the United Nations World Trade Talks which have just been completed at Geneva.

This clause is about a new international film quota plan, and at first reading—we were lucky enough to secure the first air mail copy to reach this country from Switzerland—it suggests that the U.S. has scored a very considerable diplomatic victory in the debates preceding the drawing up of the document.

WHAT does it all boil down to, translated into simple terms of film exhibition and film production? Well, it appears that the U.S. members have gained the insertion of a clause, in what one might call a world trade charter, which makes international film quotas a subject for negotiations before the United Nations Organisation itself.

The British delegation was apparently alone in reserving its opinion on the vital Article. Czechoslovakia, France and the Netherlands, who had previously stayed out in opposition to it, agreed on Friday, leaving Britain a lone voice in the wilderness.

Simply put, if this Article goes through—and there are bound to be talks between Britain and American interests before the final session of the U.N.O. on trade which will meet in Havana on November 21—the U.S. or any other country for that matter, will have the right to haul a country before U.N.O. and ask for an investigation into its protective film practices.

AS far as we are concerned, there would be nothing to prevent any country—the U.S. being the obvious one—to request that the next British Films Act should be argued out by the nations of the world surrounded by hordes of translators.

Phew! I predict that this will cause some record headlines between now and the end of November, equalling the recent tax news in seriousness.

The whole thing, of course, is linked up with international politics at the highest level. It is also, undoubtedly, connected with the unfortunate film tax clamped on by Mr. Dalton. It is not unreasonable to assume that the American attitude to Quota might modify somewhat if the tax that has hit them so hard were to be removed or stepped down.

The subject is controversial in the extreme. But at the present moment it does seem a distinct political possibility that the re shaping of the British Films Act will occupy the earnest attention of gentlemen from Asia in a sort of world trade court at which our whole quota system will be on trial—a prospect which is full of filmic dynamite.

SIDNEY BERNSTEIN is back from the States intending to stay in this country only three weeks before returning to Hollywood, where the inimitable Alfred Hitchcock is wrestling with the final pages of the script of "Rope."

Bernstein and Hitchcock, who are partners in Transatlantic, this new and highly interesting Anglo-American film venture, hope to get the picture on the floor in California on November 1.

Meanwhile, in his capacity as head of Granada, Sidney Bernstein may be regarded as the most senior executive of the British Industry to have been over from the U.S. since the dollar tax was imposed.

HIS opinion, I am not surprised to report, is that it is a thoroughly ill-considered tax in every way—and that it does not even make a practical contribution to the question of dollar economy.

His view, in short, is roughly that of the admirable leading article in *The Times* recently.

Bernstein regards it as serious in the extreme that this spectacular and aggressive restrictive measure should have been taken at a time when British films were making slow but promising progress abroad.

The burden of restrictive legislation is now there for other countries to imitate.

OF British films in the U.S., he had felt cautiously optimistic before the dramatic tax was clamped down.

He pointed out, guardedly, that "Great Expectations," for instance, has had a really splendid critical reception, and it had done very, very well in New York, thus advancing the cause of British films in every way.

I rather think, although he was naturally careful in talking of other people's films, that he did not think its grosses followed through into the ordinary theatres of the American provinces. It is a situation with which we are all very familiar. Herbert Wilcox has been talking on similar lines.

THE American papers are insisting that Sidney Bernstein was recalled to London for important talks with Government officials on the implications of the big tax.

Bernstein himself was a little reluctant to confirm or deny this, but the Industry can draw its own conclusions. The head of Granada has been seriously interested in politics for many years, is accepted as a leading personality in the progressive movement, and is known to have a number of friends in the present Government.

My personal impression is that Whitehall had need of his advice, just as it had need of it and took it years ago when the M. of I. was formed.

ONE of my lunch dates in the last few days was with Laudy Lawrence and Alan Byre. Lawrence, exactly the same-looking man that he was when he was last working in this country, is in charge of the international side of the Selznick Releasing Organisation.

Byre, a lifelong friend and for many years a colleague of his, is a certainty to take the managing director's chair of the S.R.O. London office—as I first hinted a week or so ago.

Both men are deeply interested in the subtle and complex international movie picture of to-day.

I SEE that the *Daily Express* Film Ball is in aid of the C.T.B.F.

This is all very neat and tidy—with the paper's publicity department arranging stunts in aid of the fund on the one hand, and its editorial policy apparently doing its best to produce a long waiting list for Glebelands on the other.

Since I was the first to draw attention to the seemingly anti-film tendency of the Beaverbrook press, the *Express* has produced a story in which it gave some alarming figures of fuel consumption in kinemas.

THESE statistics were rightly and properly squashed at last week's meeting of the North Western branch of the C.E.A.—an excellent meeting, incidentally, admirably presided over by Bill Speakman, judging by the detailed report sent me by my correspondent.

The *Express* story implied that kinemas consumed something like 700 units of electricity per day. The same guess per week would be a far nearer estimate.

Large kinemas, of course, exceed this figure, which is not reached by the smaller houses.

I NOTICE that J. V. Robinson, a knowledgeable film man, speaking at the North Western meeting, said that his biggest theatre—seating 2,500—consumed 22 units an hour—making 1,424 units for a 60-hour week.

He suggests that consumption varied anywhere from 5 units to 25 units per hour.

This is a far different figure from Shoe Lane's.

THE original statement seemed to be linked up with the suggestion that much current was saved by closing kinemas.

In this connection it is worth while recalling that the Germans, when they occupied Paris in the war, closed kinemas for this reason—and found that current consumption shot up.

They forgot the fact that scores of thousands of Parisians, who would otherwise have been at the pictures, had to stay at home with the light and heating on.

A MIGHTY interesting cable from Australia quoting Norman B. Rydge, chairman of Greater Union Theatres, as saying that the 75 per cent. film tax clamped on in Whitehall means

SHOTS

the end of all Australian native film production.

This bears out what Michael Balcon said in a public announcement recently.

Mr. Rydge, being a knowledgeable man, appreciates that under the American loan agreement it was not possible to differentiate in favour of a British dominion, and Australia has suffered as a result.

Obviously, the Trade as a whole is most anxious to see the tax abolished and some better way found for conserving dollars. But even though the whole problem is much greater than the smaller Australian headache, we can all sympathise with Mr. Rydge as he sees an expanding Australian industry come to a full stop.

ERNEST McQUAID, controller of the National Cinema Club, has sent me the first issue of "O.N.C.C.," a new magazine devoted wholly to the children's club movement.

It is not intended for the kiddies to read, but for theatre managers, for educationalists, and so on.

Very neatly produced, crisply written and pleasantly printed, it is a worthwhile addition to that wide range of inter-office productions of which the Rank organisation has so many, and it well maintains their general standard.

WRITING of children's matinées, incidentally, I see that more and more local authorities are ordering a temporary close-down owing to the infantile paralysis outbreak.

Quite obviously, there is no point of criticism here. If child assembly is in itself dangerous, it is blatantly obvious that matinées must be stopped until the figures go down again.

I still keep the view, however, that this children's club movement is one of the most significant contributions the Trade has made to the general social scene, and it is to be hoped that the matinées will be restored as soon as possible.

QUITE a shock to receive a letter from Budge Cooper, of Data Films, telling me of the death of his father, the pioneer film director.

It is not more than a month or two since George Cooper was last in the KINE. office, which was a favourite port of call when he was in London.

For some time he had looked a very sick man, but he always bore himself bravely. This is not an easy business to grow old in, and Cooper, a man of considerable talent, had not been doing much in the last year or two. He felt it very keenly, but he usually managed to face indifferent luck and health with a grin.

I WOULD like to have got up to Edinburgh for the Documentary Film Festival, at which one or two new British pieces will be screened for the first time.

You may say that this is far removed from the hurly-burly of commercial filmdom.

But, in fact, the successful development of the documentary business is a very good thing in the overall picture of the British.

AND, as I said some little while ago, all is very far from well in the documentary field. My information is that the companies are having great difficulty with the C.O.I., that time and money are being wasted, that the general atmosphere is not conducive for bringing the best out of the specialised industry.

Unfortunately, Edinburgh is like a rather overcrowded sardine-tin with the main Festival, and as I have no desire to spend the night on a bench in Waverley Station, I have regretfully turned down a pleasant invitation from the Scottish officials.

Duncan Ballantine, the KINE.'s very experienced local man, will be covering the new documentaries and reporting on them next week.

RANDOLPH E. RICHARDS is to be mayor of Eastbourne next year, thus adding another entry to the Trade's record of public service. Let the KINE. be among the first to congratulate him.

My Eastbourne stooge tells me that the selection committee of the Council went into conference over the week-end, and opinion was pretty general that Dicky—as he is known to all his friends—should take office when the present man retires in November.

The appointment will be good news to the Sussex branch, which has always prized Richards as one of its champions, and in particular since it follows his good work put in at the Eastbourne Conference this year.

RICHARDS, of course, has been one of the leading lights in Eastbourne for several years. He was made a councillor in 1938 and holds office as chairman of the Entertainments and Rating and Valuation Committee, member of the Finance Committee, deputy chairman of the Rating and Valuation Committee and deputy chairman of the Publicity Committee.

And as though that were not enough to keep him busy, he is chairman of the Eastbourne Pier Company.

ARTHUR DENT, that irrepressible atom, tells me that he has now finished his Burns' story, "Coming Thru the Rye," and hopes to have the picture ready within a month.

Meanwhile, he is well ahead with preparations for filming a life of Shakespeare, the provisional title of which—"This Was a Man"—he registered with the B.F.P.A. some time ago.

Arthur is lining up eminent Shakespearean authorities for consultations before putting the film on the floor.

SIR SIDNEY CLIFT, writing just before his departure for the States, gives me the pleasant news of the engagement of his younger daughter, Denise, to Lieut.-Col. Frank Holmes.

The wedding is to take place in London on Thursday, December 11.

I had heard it rumoured around Birmingham some time ago that wedding bells were in the air. Here's congratulations and good wishes to them both.

ARTHUR SILVERSTONE, who was for so long a driving force with his colleague, Jimmy Pattinson, on the sales side of 20th Century-Fox, left Britain last week for his native U.S., where he will open up a new outlet for that driving force of his.

I was unable personally to get along to a little party round at Soho Square, designed to wish him success, last week. A colleague reports that it was a pleasant party. William Kupper, the new managing director over here, presented Silverstone with a cigarette case on behalf of the lads.

NORMAN RYDGE

S. BERNSTEIN

ARTHUR DENT

ALAN BYRE

SIR S. CLIFT

CLOSE-UPS

by SCREENCOMBER

Obliteration

MANY years ago this column put forward a scheme to solve all Trade problems. It's so far back now that we cannot even remember the name we gave it—something like "Obliteration."

The idea was to remove the screens, projectors and celluloid, thus making the screening or filming of pictures an impossibility.

Without pictures there would be no need for kinemas, Press shows or Trade lunches, and as a result practically all Trade problems would disappear because there just wouldn't be any Trade.

Think of unanimously favourable Press reports! Because there wouldn't be any bad ones, because there wouldn't be any reports! There wouldn't be any floor shortage, because there wouldn't be any production, and there wouldn't be any worry about stars' salaries because there wouldn't be any stars.

Our own scheme for Obliteration never got to the practical stage because we had not sufficient vision to put it on a working basis. Mr. Dalton has taken the idea up where we left off, and in one brilliant stroke has devised the 75 per cent. tax which will once and for all solve the many Trade problems by the obvious and simple method of Obliteration.

That Tax

WHILE on the subject of the Tax, you will notice that Fleet Street leader-writers know so much more about the Film Business than people who have only spent their lives in it.

They are telling the Trade to go ahead and make more pictures, to get down to it, to put their hand to the plough, to lash themselves to the mast and kill two birds with one in the bush, and so on.

Alone among producers, Wart Winkleheim claims that he will be able to live up to the Fleet Street exhortations and turn out more and more.

"Winkleheim product always got a bigger turnout than any other pictures in the business. If my chums down Fleet Street want even more turned out, this season's product will guarantee that," he says. "Ask any exhibitor showing Winkleheim films, and he will tell you that they turn out more audiences than any other company in the business. "This is no empty boast. A Winkleheim will empty 'em anywheres."

Yodelling

THE film critics and the publicity men are gradually returning from Switzerland, where most of them have been on holiday this year. Putting our ear to the alpine stock, we hear that John Myers intends yodelling his superlatives on British pictures—chiefly those of the Rank Organisation—and that Maurice Cowan and others among the newspaper brigade will shortly be turning up at trade shows in pork-pie hats and those pretty green leather knickerbockers which look so natty on the right sort of figure.

All Berned up is the way they will describe themselves.

Report from Czechoslovakia

by Ralph Bond

FILM WORKERS DRAW UP BLUE PRINTS FOR A WORLD ASSOCIATION

THE AIMS

To establish a permanent organisation representative of all film-producing countries.

To exchange information on the economic, cultural, legal and technical aspects of the film industries in those countries.

To resist any effort of any country to seek financial and economic domination over the film industry of another.

To protect the rights of screenwriters, composers and other creative workers.

To develop film appreciation through education.

FOR the first time, film workers have met internationally and laid the foundations for what it is hoped will be a permanent organisation within the World Federation of Trade Unions.

At the invitation of the Czechoslovak Ministry of Information, delegates from eleven countries met at Marienska Lazne this month. The countries represented were Great Britain, France, Belgium, Austria, Poland, Czechoslovakia, Switzerland, Italy, Yugoslavia, Palestine and Republican Spain.

The British contingent consisting of George Elvin and myself (A.C.T.), Tom O'Brien and Dave Curtis (N.A.T.K.E.), Walter Stevens (E.T.U.) and John Keet (Actors' Equity), and collectively representing the Film Industry Employees' Council, played a leading part in the conference and has returned to Britain with a feeling of considerable satisfaction at the results achieved.

A Working Conference

Unlike some conferences, this was a working conference. Only two full sessions were held; after the first of these, at which Dr. Julius Kalas, of Czechoslovakia, was elected president, with W. Stevens of Britain and Louis Daquin of France as vice-presidents, it was decided to appoint five commissions to study special subjects and present reports to the full conference.

The first thing was to decide how to establish a permanent organisation fully representative of all film-producing countries. The Commission appointed to study this question (T. O'Brien and W. Stevens represented Britain) presented a report, unanimously accepted, in favour of asking the World Federation of Trade Unions to create a special trade department for kinema, theatre, radio and film studio employees. Pending the acceptance of this proposal by the W.F.T.U., a provisional international committee was appointed to consist of three representatives from each of Britain, France and Czechoslovakia.

Temporary headquarters will be established in Prague.

One of the most important and valuable features of the Conference was the interchange of factual information between the different countries in the specialised commissions—economic, cultural, legal and technical.

I had the honour of being elected chairman of the Economic Commission and presenting a report based on detailed statistics and information provided by delegates from various countries.

Similarity of Problems

Excepting countries who had nationalised their film Industries, it was astonishing to find how similar to our own are the problems of countries like France, Switzerland, Belgium and Italy. Every one of these countries is fighting to exist filmically.

Charles Chezeau of France had a dossier of facts which showed the alarming decline of French film production since the Franco-American loan agreement. Whereas France had made 94 features in 1946, only 40 films had been made in the first half of 1947 and the total for this year is not expected to exceed 60 films.

In the first six months of 1947, 55 per cent. of all films shown in France were American. This represented 52.79 per cent. of the box-office takings, compared with only 37 per cent. for French films and 4.82 per cent. for British films: and the American proportion is still increasing. Out of 182 dubbed films shown in France from January to May of this year, 127 were American, 20 British and 16 Italian.

So serious is the position for the native product that a special Parliamentary Commission will investigate the whole situation of the French film. Already a National Centre for Film has been established, representing the Government, the trade unions and the employers.

In Belgium, 66 per cent. of box-office receipts are taken by Hollywood product and in the Flemish districts the proportion is as high as 89 per cent. In self-protection, the Belgian film workers are demanding quota legislation and are suggesting that there should be substantial rebates of taxation to kinemas which show Belgian films over and above any quota obligations.

Both Belgium and Switzerland are alarmed at the large number of kinemas passing under American financial control

U.S. Films Dominate

In Italy, the film situation is closely related to the general economic state of the country. American films dominate, but because Italy needs American coal and grain she cannot take too drastic action against Hollywood film imports. Nevertheless, a Quota Law has been established requiring Italian kinemas to show native product during 18 weeks of the year.

The information received by the Economic Commission led to one inescapable conclusion. The most important task confronting all European countries is the fight for the national independence of the film, both for economic and cultural reasons. The resolution presented to, and unanimously adopted by, the full conference emphasised this strongly. "Every country," it said, "should create and develop its own film Industry which is as indispensable to the cultural life of the people as literature, music and other arts, and the Conference would resist any effort of any country to seek financial and economic domination over the film Industry of another country."

George Elvin was elected chairman of the Cultural Commission which, in a long and detailed report, emphasised the necessity of developing film appreciation through popular education in all grades of schools and adult education. It called for the fullest exchange of technicians, students and specialised workers between the different countries, for the preparation of a Film Encyclopædia and for an International Federation of Film Archives.

The protection of the rights of screenwriters, composers and other creative workers was the subject of a series of recommendations by the Legal Commission. The creator of an original screenplay and the composer of the music should retain the right to exploit their work in all other fields than the kinema, such as theatre, radio, etc.

Furthermore, the Conference felt strongly that the right of a producer purchasing an original work for film adaptation only should cease seven years after the world commercial première, subject to his right to enter into a new contract with the author.

These decisions undoubtedly reflect the views of screenwriters in America, Britain and other countries and strong pressure from an international body should assist in securing adequate protection against a system which in the past has often compelled a writer to sell his rights in an original work without any safeguards or reservations.

International Dictionary

Dave Curtis, an electrician from Sound City, was the British representative on the Technical Commission which exchanged information on colour, film studio and kinema construction, research, and the compilation of an international film dictionary. A proposal was made for a permanent technical commission to be established, with temporary headquarters in Paris. One of France's most distinguished technicians, Mons. Vivié, has been appointed acting secretary of the commission.

The final session of the full Conference ended with a full debate on the theme of the film in the service of peace and democracy. It was a fitting conclusion to this first international gathering of film technicians, artists and authors that the following resolution was carried unanimously: "The Art of the Screen is the most universal and democratic medium for the spreading of human knowledge and of all the artistic and social aspirations of the people; the kinema is the most powerful instrument for bringing nations nearer to each other and promoting a new feeling of common responsibility which will bring peace to our world."

AUSTRALIAN FILMS CRIPPLED BY BRITISH DUTY

Rydge Stops Building of Pagewood Studio

AUSTRALIA has this week slashed its major production plans as a direct result of Britain's 300 per cent. *ad valorem* tax on foreign films.

Norman B. Rydge, chairman of Greater Union Theatres and Cinesound Productions, has described the tax as a "crippling blow to Australian production which depends on the English market to recover part of its film production costs."

Orders went out from Rydge on Monday that work is to stop immediately on the building of the vast studios at Pagewood.

The Australian Industry, according to Rydge, was about to take an important step forward because of the Rank Organisation's interest in production there. "Employment which would have been offered to Australian artists and technicians must automatically be cancelled," Rydge added.

This, the KINE. understands, means a cancellation of Rank plans for further productions in the Dominion.

"We regard it as most unfair," says Rydge, "that Australian-made films must be taxed on the same basis as American films: it seems that Empire preference has gone overboard."

Fire at Manchester Kinema

Considerable damage was caused by a fire which put the Princes, Grey Mare Lane, Manchester, out of action on Monday. Seating 1,600, the Princes had been rebuilt about 10 years ago, and was one of the oldest and best known of the Manchester suburban kinemas. It is owned by the Moorhouse circuit.

Rank: "I Am Against the Tax as It Stands at Present"

COMPLAINT OF REPORT IN TRADE PAPER WHICH WAS "OFF THE RECORD"

J. ARTHUR RANK made a statement on the British tax on U.S. pictures this week, in which he said: "Not only in the interests of the film industry but in the national interest (because it will not save a dollar for many months to come) I am against the tax as it stands at present, but I also appreciate that in time of crisis—for the world as well as for Britain—drastic measures may be necessary."

Rank was replying to what he describes as "a misunderstanding following the publication in a British film trade paper of an incomplete report of what I had expressly asked should be an off-the-record meeting."

That paper was *not* the KINE., whose news staff had contacted Arthur Rank immediately after the crisis statement from the Treasury, but which accepted his request that he did not at that time want to put any opinion on the record.

The week-end statement continues:—

"I specifically said that in my view, while the British and U.S. Governments were engaged in discussion, the less said on the subject the better. I am quoted as saying that if nothing is done to find a basis of compromise on the tax proposals I could within eighteen months produce enough pictures to supply the whole of the Odeon and Gaumont-British circuits and our theatre interests overseas.

"We *could* supply (from production—provided new material shortages did not involve new hold-ups—and from reissues) sufficient to put on a programme. We certainly *could not* maintain anything like our present programmes."

B.F.P.A. Policy Endorsed

Arthur Rank goes on to say that he fully endorses the line of policy stated by the British Film Producers' Association, at whose emergency meeting he was chairman.

The main points of this policy are that producers do not want to see a British monopoly on British screens: that an improved Quota Act is the best method to regulate the showing and earnings of imported films.

"State Kinemas" M.P. to Lecture at Co-op. Film School

THE National Film Association—the Labour Party and Co-operative Societies' film department, formed recently with the Workers' Film Association as the basis—will hold its first film school at Loughborough from August 30 until September 5.

During the week, Joseph Reeves, Member of Parliament, former manager of the W.F.A. and a member of the ten-M.P. committee which submitted a "nationalise the kinemas" report to Sir Stafford Cripps, President of the Board of Trade, will talk on "Film Workers' and Consumers' Organisations."

During the sessions there will be screenings of "The Seventh Veil," "School for Secrets," "A Matter of Life and Death" and "Hungry Hill."

B.B.C.: "WE WILL MAKE OUR OWN NEWSREELS"

Because of Trade's Non Co-operation

BECAUSE of the refusal of newsreel companies to co-operate with the B.B.C. by lending current newsreels for televising, the Corporation is going ahead to step up its own newsreel film production in addition to an extended outside broadcast service of tele-news events.

This was announced on Monday in an official B.B.C. statement.

The statement said: "The B.B.C. has decided to expand its television film unit to provide viewers with regular programmes of topical events not already covered by television outside broadcasts.

"It is hoped to start a weekly programme before the end of the year, increasing this to two programmes weekly and finally to a change of programme every day.

"The B.B.C. has tried to arrange with the film industry to televise ordinary film newsreels, as was done before the war, but there has been no sign of any such co-operation from the film industry and there have been no reels televised."

C.M.A. Discusses S.C.M. Proposals

The general council of the Cinema Managers' Association has met and discussed proposals from the Society of Cinema Managers.

It considers that discussions between the two organisations "might be a practical step in the interest of all managers" and has exchanged details of its rules and constitution.

U.S. WINS PLEA FOR CONTROL OF QUOTAS INTERNATIONALLY

Continued from page 3

3. Countries can enforce quotas for pictures other than those made in the home studios only on a basis which may have been in existence before April 10 of this year.

Here is the complete quota plan as it appears in the final draft of the World Trade Charter:—

ARTICLE 19. SPECIAL PROVISIONS RELATING TO CINEMATOGRAPH FILM.

1. If any member establishes or maintains internal quantitative regulations relating to exposed kinematograph films, such regulations shall take the form of screen quotas which shall conform to the following conditions and requirements:—

(*a*) Screen quotas may require the exhibition of kinematograph films of national origin during a specific minimum proportion of the total screen time actually utilised over a specific period of not less than one year in the commercial exhibition of all films of whatever origin, and shall be computed on the basis of screen time per theatre per year or the equivalent thereof.

(*b*) With the exception of screen time reserved for films of national origin under a screen quota, no screen time, including screen time released by administrative action from minimum time reserved for films of national origin, shall formally or in effect be allocated among sources of supply.

(*c*) Notwithstanding the provisions of sub-paragraph (*b*) above, members may maintain screen quotas conforming to the conditions of sub-paragraph (*a*) which reserve a minimum proportion of screen time for films of a national origin other than that of the member imposing such screen quotas. Provided that no such minimum proportion of screen time shall be increased above the level in effect on April 10, 1947.

(*d*) Screen quotas shall be subject to negotiations for their limitation, liberalisation or elimination in the manner provided for in respect of tariffs and preferences under Article 17.

NOTE: Article 17 lays down that member nations of U.N.O. will negotiate, on being instructed accordingly by the Organisation, with other countries towards the elimination of preferences and the reduction of tariffs. The matter can subsequently be thrashed out by U.N.O. if either party is not satisfied with the negotiations.

Studio Men Call the Government to Initiate All-Industry Crisis Talks

FILM workers, represented by the Central Film Industry Employees' Council have called the Government to initiate an all-industry conference to ensure that the crisis will not close down Britain's 4,700 kinemas because of a shortage of product from the home studios.

The Council, meeting over the week-end, has made a five-point plan for stepping up output in which it advocates medium-priced pictures; more efficient use of stage space; joint production talks; and an effective Quota Act.

It levels criticism at the U.S. companies which control studios over here, and accuses them of having completed no film in any studio—except their smallest—since the end of the war.

The unions which support this memorandum are: A.C.T., British Actors' Equity, E.T.U., Film Artists' Association, Musicians' Union, and N.A.T.K.E.

Five-Point Plan

Here is the detailed five-point plan:—

(1) The Industry concentrates on medium-priced productions without sacrificing quality.

(2) More efficient use is made of existing studio space, equipment and personnel.

(3) Full use is made of U.S.-owned or controlled studio space in this country, it being noted that, apart from at their smallest studio, not a single film has been completed at such studios since the end of the war.

(4) Joint consultation takes place between the two sides in the Industry to discuss ways and means of stepping up production.

(5) The Government assists the development of the British film Industry with an effective third Cinematograph Films Act.

"All Should Assist"

The Council expresses its sense of the responsibility of all those employed in the Industry to assist greater production in every way, and says that it is ready to discuss these matters with the Government and with the British Film Producers' Association and other employers' federations.

It invites the Government to take the initiative in calling a conference representing all the bodies interested in the production of British films.

N. WESTERN

C.E.A. CONGRATULATED ON TAX ACTION BUT—

Chairman Warns: "Lot More Shocks Before Situation Improves"

NORTH-WESTERN branch, at a general meeting last week, decided to send congratulations to the C.E.A. executive upon its handling of the crisis precipitated by the ad valorem duty.

W. J. Speakman, who presided, commented on the speed with which W. R. Fuller had issued a statement to counter adverse publicity which had appeared in certain newspapers.

Mr. SPEAKMAN, in a review of the position, added: "I think there are a lot more shocks to come before things will take a turn for the better."

Film Hire

THE question of film hire was not escaping the attention of C.E.A. headquarters.

An assurance had been obtained from the Board of Trade that if, in the prevailing conditions, any renter endeavoured to take unfair advantage of the situation by forcing up prices, they would deal with the matter.

The CHAIRMAN said if an exhibitor had the experience of being asked to pay unreasonable terms he should send full details to the General Secretary, who would pass them on to the Board of Trade.

Quite a few exhibitors had got into a state of panic and pushed ahead with their film bookings. Mr. Speakman's personal view was that there would be a reopening of negotiations, which, he hoped, would result in suitable adjustments.

R. P. RUTHERFORD: Is there any possibility of us being required to close down one day a week?

The CHAIRMAN: To my knowledge, none whatever.

Question of Staggering

C. BURNS: How does the staggering of hours in industry affect kinemas?

The CHAIRMAN: I have no information on that subject, but I am afraid we are in for a lot more shocks before things get better.

It was remarked that if exhibitors had difficulty in getting showable films or reissues which had not been played before, then there might have to be some curtailment of playing-time. Owing to the expenses of running kinemas, exhibitors would feel the pinch, and circumstances might dictate closing down for a period. At the beginning of the war kinemas closed down, and owing to outbreaks of petty crime and the occurrence of delinquencies of all kinds, the police requested the reopening of kinemas.

In the event of closure, employers who stood off workers should not overlook the terms of the Re-engagement Order, although it was hoped there would be no need to dispense with staffs.

It had been stated that the real shortage of films might not be experienced for two years and that reissues could be used up, but it ought not to be overlooked there had been a shortage of films for two or three years.

One member put the finishing touch to the discussion by stating: "We have better brains in this Industry than at Westminster, and I think we are worrying unduly."

Electricity Usage

J. V. ROBINSON referred to the "foolish figures" published by a newspaper as to the electricity consumption of kinemas.

It stated that the usage was in the region of 700 units per kinema per day. That was fantastic. His biggest kinema, a 2,600-seater, running 1 p.m. to 11 p.m. six days a week, with a café, used 1,424 units a week.

The figure for the 25 kinemas which he supervised was less than an average of 850 units per kinema per week.

Black Outlook

QUESTION: Any news about the stocking up of fuel for use during the winter?

The CHAIRMAN: No news whatever. I do not know what we are allowed to stock. You might not get the fuel even if you do get permits.

Admission of Children Appeal

THE meeting was informed that the proprietors of a Warrington theatre had been convicted for admitting children under the age of 16 years unaccompanied. The Warrington exhibitors had considered this case and felt the circumstances warranted an appeal and consequently asked for C.E.A. support.

The management had taken every precaution to ensure that children under 16 were not admitted.

The licensee of the kinema was not summoned.

The branch decided to support the appeal. W. J. SPEAKMAN undertook to report the facts to the Legal, Parliamentary and Finance Committee.

P.O.W. Recommendation

THE feeling of the meeting was that prisoners of war ought not to be admitted to kinemas. It was said that prisoners had been allowed to attend kinemas in rural areas, but the question had not arisen in Liverpool before.

In some industrial areas prisoners had been brought in by ordinary patrons.

It was decided to send a circular to all members of the branch recommending them to refuse admission to prisoners of war.

N.A.T.K.E. Queries

FROM the district secretary of N.A.T.K.E. came a letter asking for a meeting to discuss payment in lieu of holidays for employees who gave up their jobs, rates of wages for probationers, and time off, in addition to a free day in lieu of Sunday.

P. M. HANMER said that if a proprietor of a Grade IV theatre employed a probationer in addition to the usual staff, the probationer did not come within the terms of the agreement. That also was the view of the meeting.

It was decided to meet representatives of the union on August 23 to discuss the other points.

Paralysis Bans

R. P. RUTHERFORD reported that the M.o.H. Crosby, Seaforth and Waterloo had asked exhibitors temporarily to suspend children's matinées owing to outbreaks of infantile paralysis. J. V. ROBINSON said a similar request had been made, and complied with, in Wigan.

All that exhibitors now expected was ample notice when children's matinées might be restored.

S.O. Conditions

P. M. HANMER stated it had been decided to send a letter to the St. Helens justices requesting a meeting to discuss Sunday-opening conditions. If reasonable conditions could be secured, an application to open would be made in due course.

St. Helens exhibitors were greatly appreciating the attitude of A.B.C. in acting in alignment with them.

The CHAIRMAN said it was refreshing to hear that comment. During his three years' hard labour for C.E.A. he found the circuits most helpful. When they made up their minds they did not deviate from their decisions, and that could not always be said for other exhibitors.

Mention was also made of the co-operation of the circuits with Wrexham exhibitors.

Next Meeting at Maghull

THE invitation of W. J. Speakman for the branch to hold its next meeting on September 12 at his Maghull home was accepted.

Katharine Hepburn who portrays the renowned pianist Clara Schumann in SONG OF LOVE which was Trade shown by M-G-M in London yesterday (Wednesday)

Obituary

George Cooper: Film Pioneer

THE death has occurred of George A. Cooper, originally a journalist and actor, and film editor of British and Italian films in the early days, who became a pioneer film director.

He made a brilliant series of two-reel "Quality Plays" back in 1922. Subsequently he directed "Claude Duval," "Eleventh Commandment" and "Happy Ending" for Gaumont (1924).

He later became director of production for British Screen Productions; he made the first British talking picture for DeForest Phonofilms at Clapham, and subsequently directed pictures for Twickenham, B. and D. and Fox British. In 1944, he was associated with Oswald Mitchell in the making of "Loyal Heart."

He served in the Pioneer Corps, 1940-1944, and was in his early sixties when he died. He was buried at Milford on Tuesday.

N. WESTERN S.C.M. LOOKS FOR NEW MEMBERS

"Large Number Not Getting Benefits"

HOW to increase the strength of the Society of Cinema Managers, the membership of which is now 1,200, was the chief subject of discussion at the meeting of the North Western branch Society of Cinema Managers, at Liverpool on August 19.

E. APPLETON, who presided, asked members if they had ever looked back to the formation of the Society and pondered over its strange beginnings. The Society was formed, it had a national agreement, but it had no members.

"I am sure that never in the history of trade unionism has a society been born in such a topsy-turvy fashion. However, no matter what conditions existed at its birth, it is now a robust body, not just a name on paper. It is registered and independent, and recognised by the C.E.A. as a negotiating body representative of the managers of the United Kingdom, with powers to bargain for improved pay and conditions, and to elect members to the area and national conciliation boards. That is something which must not be lost through laxity.

"Give of Your Best"

"There is a large number of managers, some not members, who have good reason to remember the action taken by the Society on their behalf and the benefits that have resulted from such action. But there is still a large number not enjoying the terms of the agreement.

Urging members to use their influence to secure the enrolment of non-members, the CHAIRMAN added: "Give to your employers of your best, and in return ask for and expect the best.

"The agreement terminates in one year and ten months' time, should either party so desire. Are you satisfied with the present agreement? Would you prefer a new agreement? Are there some amendments which you would like to be embodied? Whichever course you decide, a strong membership is necessary."

I, of M. Default Alleged

Secretary R. A. DWYER said the Society was fighting for the observance of the terms of the agreement in the Isle of Man. The trouble was that the Isle of Man did not come under the jurisdiction of the Ministry of Labour.

The CHAIRMAN: Exhibitors in the Isle of Man are members of the C.E.A., but they are evading their responsibilities. The C.E.A. should be liable on their behalf. It should not be necessary for any legal act or order to make exhibitors recognise the agreement.

A MEMBER: The C.E.A. should throw them out.

It was mentioned that in the Isle of Man the wages paid during the holiday season were higher than during the "off" season.

Ominous Position

When it was mentioned that at a committee meeting it had been suggested that members should contact non-members at kinemas in their areas, J. WINNALL asked:

"As a point of interest, do you think any kinemas will be open in nine months' time? The position is so ominous at present."

The SECRETARY smilingly replied: "You can always call on the Benevolent Fund."

Fuller Criticises Film Fans' Manifesto

BUT THE ADMISSION PAYERS MADE TOO MANY OMISSIONS

WHAT is the Cinemagoers' Association of Great Britain? Film people wanted to know the answer to that question last week following statements which appeared in some newspapers that the Association refuted the claims of the C.E.A. to speak for the film-going public in relation to the present tax crisis.

The film fans, having made a successful Press drive, contacted W. R. Fuller, general secretary of the C.E.A., to complain about the exhibitors' attitude.

Fuller made an uncompromising reply this week, in which he says: "From what I understand to be the limited number of members you are reputed to possess I am a little surprised that you are so dogmatic in some of your assertions."

No 'Phone

The mystery of the C.A. of G.B. still surrounds its secretary, A. Stephen Hayward, and chairman, J. B. Barney. The Association operates from South London—but the G.P.O. was unable to trace any 'phone number for the KINE. this week.

"Has the Association an office?" asked Directory Inquiries. We didn't know.

The Association certainly gave the evening papers plenty of good meat for bright copy, with such statements as: "The kinemagoers of this country are entitled to a voice in all film affairs, and we demand it shall be granted without delay."

Hayward put in his statement the Association's line of policy for the crisis:—

Nation-wide screening of Continental films.

Reissue of tried favourites.

Longer runs for big films.

All-out support for British producers.

French Taxed

But Fuller has made it quite clear in his reply that the film-goers are not best in a position to solve the problem which they believe the Trade is incapable of tackling.

He points out that Continental films come under the tax axe and that British films, although having full C.E.A. support, cannot possibly fill the gap alone.

He concludes: "The only other comment on the statement is that it reveals a complete ignorance of the very heavy expenses involved in the running of kinemas and a partial ignorance of what the public is willing to pay to see in sufficient numbers to make the running of a kinema profitable."

Current Failure Blacks Out Kinemas

Owing to a switchboard failure at the Manchester Corporation electricity power station at Barton, performances at kinemas in several districts, including central Manchester, were interrupted for periods up to an hour one night last week.

After viewing "Jungle Captive" (G.F.D.) at the Central Hall, the Mayor and the Blackburn Watch Committee decided that it was not suitable for public exhibition.

Manchester Renters Refute "Game of Bluff" Allegations

EXHIBITOR'S LETTER UNDER FIRE

A LETTER criticising film salesmanship, by E. H. Whittell, of the Empress, Preston, who is chairman of Preston Entertainment Managers' Association, published in a Preston newspaper, has produced a sharp rejoinder from Manchester renters. Whittell's letter stated:—

"It is well known among all those who are associated with the hiring of films for exhibition in kinemas that the salesman representing the producers of the film, relies largely on bluff to sell his products at top prices. If, when he first submits his film, his quoted price is not accepted, he packs his bag, and either hawks the film around, or, alternatively, discontinues his selling efforts until he is able to save his face and accept a price more within the financial orbit of the exhibitor.

"I suggest that this formula will be applied in the case of American films, when the present game of poker has been played out. . . .

"If we leave the matter for the time being, I am certain that both sides will see a reasonable way out of the quandary, and American films will arrive in the country in quantities to allay any of the suggested 'worry' among local exhibitors."

"Complicated Business"

Here is the comment of a leading member of the Manchester film renters, a branch manager:

"Hiring of films is a somewhat complicated business, but in the great majority of instances there is absolutely no need for remarks, described as a 'game of bluff' by Mr. Whittell.

"In the film business it is well known that it is impossible to place an intrinsic value on any film, and this, of course, gives more room for an enterprising salesman to endeavour to secure the best possible terms for the goods he is selling, and also, it must not be forgotten, for the enterprising buyer to purchase at the lowest terms possible; but, again, I say that this even applies in merchandise which bears an intrinsic value.

"It is foolish for Mr. Whittell to misrepresent such arguments as games of bluff, and especially so in a letter to the lay Press, which, unfortunately, is always eager to give unfavourable publicity to anything or anyone connected with this great Industry of ours."

Patricia Burke, Clifford Evans and Tom Walls in a scene from Edward Dryhouse's production, WHILE I LIVE, directed by John Harlow, and which is to be distributed through 20th Century-Fox

Kelly Here to Patch-up Odeon—U.A. Differences

FINANCE PLANS FOR BRITISH FILMS

THE main purpose of the visit of Arthur Kelly, United Artists' new executive vice-president, is to patch up the strained relationship between the Corporation and Odeon. In admitting this, Mr. Kelly diplomatically refrained from explaining to the KINE. reporter why U.A. product had been denied adequate screen time in the circuit.

He also revealed that U.A. had established a five million dollar fund for the financing of its producers.

"I am very optimistic about an early settlement of differences," he said, after initial talks with Rank last week, "and I hope that agreement will be reached when the talks are resumed this week."

The corporation, he stated, owns 50 per cent. of the Odeon Holding Company's stock and has always been on very friendly terms with the organisation. It has never tried to influence circuit policy, which, he said, was regarded as Rank's own personal domain.

British Production Plans

Kelly intends to remain this side of the Atlantic until this and other problems associated with the crisis are resolved. He plans to formulate a long-range policy which includes the provision of finance for British production.

It will become necessary for American companies to step up their British production plans if the *ad-valorem* duty is not modified, he contends.

Hollywood, he said, was badly shaken by the news, and it set everyone on an "economic jag." After the initial reaction the policy was: "Stop, look and listen," and wait for a Government decision.

Most seriously affected are the independent producers. Even before the crisis they were running into difficulties, according to Mr. Kelly. Below-the-line costs—those unpredictable costs for services other than stars', directors' and producers' salaries and story fees—were up by as much as 200 per cent. and secondary money—finance obtained from independent sources—was becoming more difficult to obtain.

For this reason the corporation intended to create a five million dollar pool for the purpose of financing features to be released by U.A. Thus for the first time U.A. would have a direct interest in the releases it handled.

While here Kelly will investigate the possibilities of applying the resources of this pool to British production.

Fire Destroys Kinema at Darlington

The Court (G.-B.), at Skinnergate, Darlington, has been totally destroyed by fire. The loss is estimated by D. Turnbull, Northern supervisor for G.-B., at about £60,000.

The N.F.S. at Darlington was assisted by N.F.S. from Stockton and Middlesbrough. It was soon obvious that nothing could be done to save the kinema, so all efforts were directed to save the shopping centre.

Several firemen were injured and a widow aged 75 was killed when the gable end of the kinema collapsed and fell on her house.

The cause of the outbreak is unknown, but the projection box, paint shop and films were intact.

The Court was built in 1913 and is one of three kinemas in Darlington owned by Gaumont-British.

West Country Agent

Alec Charig, West of England film agent, new address: 33, North Street, Taunton, as from September 2. ('Phone: Taunton 4744.)

C—9-10—31-32

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Shortage of Star Material is a Problem For Our Producers Today— British National's Viewpoint

ONE thing that worries more producers than would care to admit the fact is the shortage of talent in this country. That might seem a wild statement in view of the number of very fine actors and actresses whose names spring to mind when you start thinking about the subject. But, think again, and see how many you can name who are primarily film players, and then how many of those have star quality comparable in audience pulling power to Hollywood's first twenty.

That's not so easy. James Mason? Undoubtedly. Margaret Lockwood? Just about. Stewart Granger? A year ago, perhaps, yes; but few will maintain that "The Magic Bow" did his reputation any good, and behind the title of the forthcoming "Blanche Fury" there is a tantalising query. After which we come to people like the over-worked Dennis Price and the equally over-worked Patricia Roc, to the Portmans, Redgraves, Mills, and others, all of whom have followings in the kinema, but many of whom still retain stage interests which prevent them from devoting their whole time to the studios.

Can it be said that any of these are stars in the magic, mass-audience fascinating sense that people like Robert Taylor, Clark Gable, Greta Garbo, and Claudette Colbert were in their heyday? Definitely not—and notice that I have not mentioned present-day Hollywood stars, like Rita Hayworth, Gregory Peck, and so on. These, certainly, are bigger names than we can boast, except, perhaps, Mason, but Hollywood, too, isn't as rich in star stuff as it used to be.

Is it possible to name anyone in this country now who can be developed to match up to the greatest that Hollywood ever produced? I can't think of any man among the youngsters and only two women. One is Jean Simmons—if the producers handle her right. She has the genuine quality, the photogenic features, the lively response and the indefinable glow of personality that only the biggest stars possess.

The other is a bigger gamble, a youngster who has done very little as yet: Diana Dors, who jitterbugged in "Holiday Camp," was to have been in the now abandoned "Street Paved With Water," and who is now doing a neat character piece in "Oliver Twist." Little Miss Dors has youth, good looks, vitality and all that is required of the British Grable—if someone does something about it. This is a purely personal selection, and I'd be much more confident about it if it were Hollywood who controlled her destiny.

Doubtless other people can bring forward equally promising selections; the total list might well be considerable, large enough at any rate to suggest that we are not lacking in the raw material of stardom. It is more doubtful if we have yet got down to the business of building stars as intensively as we should.

Circumstances have forced us to play for safety—to use the few reasonably popular personalities over and over again, to woo those players who like to divide their time between stage and screen, so that they can never be built up exclusively as film stars. But we have now achieved some stability as an industry, and fresh circumstances may now force us to develop new personalities or slowly lose our grip on popular imagination.

Perhaps in this sense the international situation will prove an ever-present goad to prod us on to create stars who belong exclusively to our craft.

At work on the Wessex location for racing scenes in ESTHER WATERS. Left to right: Gerry Massey-Collier, camera operator; Dick Robinson, focus puller; Peter Proud, associate director; C. Rennington-Richards, lighting cameraman

JACKSON'S METHOD

ONE producer who, I know, is not afraid of being quoted on this subject is Lou Jackson. The British National producer-in-chief has for months been concerned about the shortage of talent. He is a man who found many of the more notable performers of to-day, but he has not always been in a position to hold and develop what he has discovered. This is a pity because he makes films quickly enough to give a growing star enough steady employment to make the name well-known to the public.

He is now starting on a new series of films—the first of which will be "Death of a Rat"—and is very concerned about casting them. He points out that one has

D

BERMANS

have pleasure in announcing that their

GENTLEMEN'S TAILORING DEPARTMENT HAS BEEN RE-ESTABLISHED

Suits and Costumes have been made and are being supplied for Principals in the following film productions:

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"IDOL OF PARIS"
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An Art Director's Preparatory Work: Building for Burning: Plans From Alliance

to pay far more for players to-day than ever before, and that this inflation of the budget, added to the considerable increases to be paid out in salaries to almost every grade of studio worker, may well make all the difference between a margin of profit and a figure in red at the end of the final accounting.

On the other hand, Lou believes firmly in story appeal as a basic point of appeal to the public. He says emphatically that he is going to pin his faith in action pictures—he uses the term "action" in the kinematic sense—not simply to denote a frenzy of movement. In this I think he is very wise.

My advice to him is to maintain this policy and to cast his films with people of talent, whether they are popular drawing cards or not. The stories will pull the people in; and if the players are good, the people will remember them. But this is something Jackson should know—and undoubtedly does know—from past experience.

In the corner of the set Harold French, director of MY BROTHER JONATHAN (Associated British) discusses a scene with continuity girl Joan Wyatt. Behind them is operator Drummond Drury

BACK ROOM PREPARATIONS

AFTER I had the chat with Jackson which produced the observations given above, I dropped in on his art director, Wilfred Arnold, who was looking enviably brown after a holiday in the West Country. Arnold is a man I admire because he blends sound practical methods with artistic design.

He had just produced a book of key scenes for the approval of director Paul Stein, who is to make "Death of a Rat" in September. This book, a script in pictures, indicates the considerable and thorough planning which always takes place at British National before a picture goes on to the floor. One reason, incidentally, why films are turned out down there to snappy schedules.

Arnold had done preliminary sketches, about postcard size, of every set-up required by the script. These he had mounted in a blank script in story order, and had keyed each page with the scene numbers. It was, therefore, possible to follow the whole story chronologically in terms of pictures.

These sketches were wonderfully alive, and each in some manner contrived to express the mood of the scene for which they were designed. Stein will be able to study them in script order and to make any suggestions for amendment very readily. Only after this will the finished detailed sketches be produced.

Arnold has made similar small key sketches for all the films with which he has been associated at British National. And he has proved the value of this preliminary work by the time saved when it has come to actual construction.

Maria Montez visits her husband, star Jean Pierre Aumont, on the FIRST GENTLEMAN location at Esher. Also in the group, left to right, are Jack Hildyard, director of photography, Joan Hopkins and director Cavalcanti. Columbia is producing the picture

ALLIANCE'S NEXT TWO

MORE details have reached me about the next productions planned by Alliance and now being put into operation. The pictures are "Just William's Luck," which is being produced by James Carter and directed by Val Guest and is now on location at Beaconsfield, and "The Brass Monkey," which N. A. Bronsten is producing, with Thornton Freeland as director.

One knew that the William film was to be the first of a series: now comes the further information that there will be one picture a year for five years. For this purpose the Brown family, as cast for the initial picture, has been given a five-year contract. It consists of Garry Marsh and Jane Welsh as the parents, Kathleen Stuart as Ethel, and Hugh Cross as Robert.

A William has now been found and he also gets a five-year contract. He is Willie Graham, a red-headed youngster from Darlington. The picture will go into the studios some time during September.

The other film, "The Brass Monkey," will have begun production aboard ship by the time you read this. A unit, lead by Bronsten

and Thornton Freeland, travelled to Cobh, Ireland, to board the S.S. *America*, on which Carole Landis came from the United States.

Joined by Carol Levis and Avril Angers, they immediately began shooting. To-day (Thursday) the vessel is due to arrive in Southampton, where it will stay for two days while further shooting takes place.

This excellent co-operation by the shipping authorities will enable a good deal of necessary location work to be done in natural and pleasant surroundings.

FRAMEWORK FOR A FIRE

OUT on the lot at British National they are building the big set for the fire climax of "My Brother Jonathan," the Associated British picture that is being completed there. For this scene a foundry is being built in just those fragments, great and small, that will add up to a spectacular panorama of industry in the camera's eye.

A few flats, indicating the walls of the foundry, some intricate model work to add roof tops and chimneys by optical process work, some realistic-looking wooden railroad trucks, and you have the skeleton of the set-up, which will go up in flames—strictly controlled—on the appointed night.

Some yards away from the building is a compound for the fire-raisers, with cylinders of propane and pipes leading to strategic points of the foundry. At zero hour these lines will feed flames to each section of the buildings according to a detailed script for the proceedings.

The entire scene is being planned in close co-operation by art director Daniels and lighting cameraman Derek Williams. They are using the minimum of material, through the exercise of considerable ingenuity, to produce a large-scale effect which will provide the picture with a major highlight.

This scene, when complete, will round off the picture, although there is yet to be shot another outdoor sequence, a cricket match, in which Beatrice Campbell and Ronald Howard are featured. For this scene a private cricket ground has been found only a little distance from the studio, and here an attempt will be made to reproduce all the atmosphere of a pre-war country house cricket festival

ENTHUSIASM BY THE RIVER

A HAPPY unit is at work at Riverside, where Marcel Hellman is producing a film version of the theatre success, "This Was a Woman," with Sonia Dresdel playing the part which won her a great reputation on the stage.

Tim Whelan is directing with typical Hollywood concentration, and, thanks to some breath-taking Hollywood suitings, preserving a cool calm in the intense heat, unlike some of his unfortunate players, who, during the scorching days, have been spending whatever off-the-set time they have been able to snatch seated along the river wall.

It was there that I chatted with Sonia Dresdel, surely one of the most matter-of-fact and charming "great actresses" one could wish to meet. She admits to knowing little about films as yet, thoroughly enjoys her part in the film and passes from pleasant conversation about her week-end gardening to smooth bitchiness in her part on the set with an effortless ease that astonishes everyone watching.

Also new to films is Celia Lipton, who plays the maid whose character Sonia systematically destroys. B.B.C. junior prodigy, daughter of band-leader Sidney Lipton and something of a stage success in her own right, Celia might well have brought sophistication to her first screen work. In point of fact, she approaches it with immense keenness and great seriousness.

This is the kind of spirit that should fill any young actress. Unfortunately, all too few of them have it, which is one reason why star-building in this country isn't all that easy. However Celia's performance turns out, at any rate she will have tried as hard as anyone could try. Personally, I think she'll be very good.

Walter Fitzgerald, who plays the long-suffering husband, was a worried man when I talked to him. He has finished his scenes with the little dog that plays a significant part in the story. Now he's afraid that the dog will fret for him and doesn't know what to do about it. After all, the dog has an owner, which rules out the obvious solution.

Interval for discussion during the shooting of HAMLET. Laurence Olivier, Jerry Surman and Ray Sturgess work out the set-up. The head is that of Olivier's stand-in

ALL THE FUN OF THE FAIR

LOCATION work for Alliance's "Daughter of Darkness" at Denham has been more than usually good fun for all those concerned. The reason is simply that the sequence covers a large fairground, with all its side-shows, round-

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Alliance's Night Work: Colour Tests for "Prince Charlie": Floor Space News

abouts, helter-skelters and boxing booths—in one of which Maxwell Reed figures in some important action.

With the excellent weather that blessed the shooting for successive nights, everyone concerned in the production, especially the 450 extras, had a pleasant time, sampling, free of charge, all the delights and thrills of the fairground for which showmen these days charge fees that must earn them plenty of super-tax.

When I paid this busy unit a visit, there was quite a contingent of the boxing fraternity present, including Paddy Ryan, himself a useful performer with the gloves and one of the best stunt men in the country. Ryan will be taking Maxwell Reed's place in some of the more violent scenes, but Maxwell himself has had to take quite a few lessons in the noble art for his part of a gypsy boxer in the picture.

This night shooting has its difficulties, but careful preparation means that when the cameras do start turning, quite a lot of screen time goes into the can. From my tour of this crowded and colourful exterior I am confident that this part of the picture will have all the glamour and vitality that the most captious audience could demand. I am now looking forward to the spectacular fire scenes on the same location, an account of which will appear in due course.

PREPARING FOR "THE PRINCE"

SHEPPERTON, when I visited last, was in the throes of preparation for "Bonnie Prince Charlie," which will be in active production by the time you read these notes.

There is no doubt that it will be colourful and spectacular. I saw such stars as Austin Trevor and Will Fyffe in costume for colour tests, and very striking they looked in the tartan and the uniforms of the period.

On the sweeping outdoor lot, which already has accommodated Hyde Park Corner and a Russian racecourse, Scottish turrets and masonry are springing up beside the as yet undismantled Park arches. Behind these, hillocks, provided partly by nature and partly by the levelling of the lot, are being transformed into profiles of Scottish moors with the aid of cartloads of heather and a synthetic but realistic-looking shepherd's hut.

It is here that the gathering of the clans scene will be played. Close by, the usual Korda location facilities are springing up steadily. Marquees for costumes and make-up, staff headquarters, stables, and so on, are making their appearance. During shooting, producer Edward Black and director Robert Stevenson will share an office yet to be erected. David Niven will have a caravan as a dressing-room.

LATEST FLOOR SPACE DETAILS

THE floor space position steadily improves and by late next Spring may be close to full possible capacity. Joe Grossman has postponed his holiday to see work through on the Associated British rebuilding at Elstree. He told the KINE. that the work has gone ahead as well as could be expected. Latest target date for putting the studio into use is next March.

It was originally planned to be in production by this month, but shortage of cement and general labour problems have slowed down progress. However, proofing has started on the two stages which will be first in production, and RCA will soon be able to start sound installations in the new recording theatre. The delivery of British-made carpentry machinery has been completed.

Meanwhile, it is now definite that the Warner Brothers Teddington studios will reopen in September, when the Boultings will be the first occupiers with their screen version of Chetham-Strode's "The Guinea Pig."

In addition, preliminary work is well in hand on the new additional stage at British National, where demolition work and strengthening of the foundations is making swift progress. It will take some time to complete this large stage, which will be an important addition to the group's resources.

SHORT SHOTS

JUST before the Rank holiday shut-down David MacDonald completed "Snowbound"—one day ahead of a nine weeks' studio schedule. Good work!

* * *

Also finished—after several moves and a few setbacks—the Boultings' "Brighton Rock." Director John Boulting hopes that the film will have an October première.

* * *

Federated Films, under the guidance of Harold Baim, are preparing to make a film version of "An Appointment With Fear," as part of a new policy under which the company will produce six second features a year.

LEONARD WALLACE

Australian Colour Camera

PRODUCED AFTER FIVE YEARS' RESEARCH

A FORMER De Havilland Mosquito engineer, J. F. Knox, of Sydney, Australia, has developed a new camera, described as the Cine Acoustic Mark III. He claims that it is the first colour camera in the world to be designed expressly for monopack colour filming, and calls it an electronic blimpless camera.

Five years of research went to the development of this machine, which was recently successfully tested in Sydney Centennial Park. Three American studios are said to have shown keen interest in it.

Knox says that hitherto standard black-and-white cameras were used with monopack and bi-pack processes, but are merely a compromise in camera requirements. In his new camera, located under the matte box, an integrally built automatic slater synchronises picture and sound film, replacing the clapper board. The camera finder is a non-parallex type utilising the camera photographing lens system, coupled to the remote follow focus unit.

Details of the film transmission movement, which constitutes a major change from normal practice, are at present being kept secret, but it is known to be of an electro-magnetic type, claimed to reduce film stresses to about half that expected with standard reciprocating movements. Knox is seen in the picture below with his camera.

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ANNOUNCE

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TRADE SHOWS

OF THEIR

SECOND GROUP

TUESDAY 11 a.m. SEPTEMBER 2nd	**RAGE OF PARIS**	DANIELLE DARRIEUX DOUGLAS FAIRBANKS, Jr.
TUESDAY 2.30 p.m. SEPTEMBER 2nd	**TRAIL OF THE VIGILANTES**	FRANCHOT TONE BROD. CRAWFORD
WEDNESDAY 11 a.m. SEPTEMBER 3rd	**BLACK FRIDAY**	BORIS KARLOFF BELA LUGOSI
WEDNESDAY 2.30 p.m. SEPTEMBER 3rd	**INVISIBLE MAN RETURNS**	SIR CEDRIC HARDWICKE VINCENT PRICE
THURSDAY 11 a.m. SEPTEMBER 4th	**WHAT A MAN**	GLORIA JEAN W. C. FIELDS
THURSDAY 2.30 p.m. SEPTEMBER 4th	**2,000 WOMEN**	PHYLLIS CALVERT PATRICIA ROC
TUESDAY 11 a.m. SEPTEMBER 9th	**ZANZIBAR**	LOLA LANE JAMES CRAIG
TUESDAY 2.30 p.m. SEPTEMBER 9th	**CAFE OF SEVEN SINNERS**	JOHN WAYNE MARLENE DIETRICH
WEDNESDAY 11 a.m. SEPTEMBER 10th	**EX-CHAMP**	VICTOR McLAGLEN TOM BROWN
WEDNESDAY 2.30 p.m. SEPTEMBER 10th	**SECRET MISSION**	JAMES MASON HUGH WILLIAMS MICHAEL WILDING
THURSDAY 11 a.m. SEPTEMBER 11th	**MAD DOCTOR OF MARKET STREET**	LIONEL ATWILL UNA MERKEL
THURSDAY 2.30 p.m. SEPTEMBER 11th	**EAGLE SQUADRON**	JON HALL ROBERT STACK

AT THE HAMMER THEATRE **113, WARDOUR STREET, W.1**

Rank Details Plans to Produce Religious Films for All

ELSTREE STUDIOS TO COST £70,000: WORLD DISTRIBUTION ORGANISATION

SPEAKING as a member of the Visual Aids Committee of the World Council of the World's Sunday School Association at a recent conference in Birmingham, Arthur Rank made suggestions for the future use of religious films.

It was well accepted by all delegates that films and film-strips could be a great aid to Christian education, he said.

The Association would have to consider whether it could be the body to pass on information about such films, to keep all countries informed.

The second point for its consideration was whether it should be the body to view, both in New York and in London, all films on religious topics with the idea of making recommendations on their value.

He thought that the Association should fulfil those functions, and should have a whole-time representative at Geneva for that purpose.

It might be that the World Council of Churches would allocate that work to them for all the churches, and then everyone would know where to look for the information.

Non-Commercial

Mr. Rank announced that a film studio "as fine as any in the world" was being constructed at Elstree for the production of religious films on a non-commercial basis. There was already an organisation in existence for producing religious films.

The studio, which was used for military purposes during the war, was well on the way to restoration. He was fitting it with the latest equipment at a cost of £70,000 for the use of any religious body. Any denomination could come along and ask them to make a picture from their own script.

They would make it for them, but not on a commercial basis, as that work was not a profit-making concern.

This commercial group was setting up a world organisation for the distribution of 16-mm. films, and was working closely in every country with religious film societies.

There was a tremendous increase in the demand for such films, while the demand by the churches for projectors could not be met for some time.

Change of Name

The Council adopted a suggestion of Mr. Rank's to establish offices in London, Geneva and New York.

Mr. Rank has offered to pay the salary of a full-time London secretary.

It was decided to change the name of the organisation to "World Council of Christian Education," on condition that prominence be given to the additional words: "incorporating the World's Sunday School Association."

Producers Will See New Actors' Standard Contract Next Week

ACTORS met representatives of the B.F.P.A. on Wednesday of last week and put the British Actors' Equity case for a standard contract—for which the union has been asking for nearly seven years.

The draft is now complete and will be put before the monthly executive meeting of the producers next week.

During his recent visit to the States, J. Arthur Rank made a call on Ingrid Bergman and Victor Fleming, star and director of JOAN OF LORRAINE, which is to be released by M-G-M

The Week in Scotland

Edinburgh Guild's New Kinema has Dual Gauge Projection

EDINBURGH Film Guild's new projection theatre at Film House, 6-8, Hill Street, has been completed just in time for the Documentary Festival next week.

It seats 60 people, and is equipped with one 16-mm. and two 35-mm. projectors, supplied by Campbell Harper Films, who occupy part of the premises. One important use of the theatre will be to enable Scottish Government officials to view official films in the rough-cut stage of production, thus obviating a journey to London for that purpose. The proscenium is built on castors, and can be wheeled out of the way when the theatre is used as a lounge or clubroom.

Documentary films will be shown in three sessions next week from Monday till Saturday—in between the two big Sunday shows in the Playhouse, at the first of which the Lord Provost of the city and John Grierson are to speak.

S.C.T.B.F. Dance

The holding of the proposed dinner-dance organised by the Scottish Cinema Trade Benevolent Fund is likely to be reconsidered at the next meeting of the Council in view of the altered circumstances and shortages.

"Summoned" to Court

An unusual invitation to a dinner has been received by prominent kinema people this week in the shape of a special summons from "Clerk of the Court," Robert H. George, Plaza Cinema, Bridgeton, Glasgow. It reads:—

"PICKARD PROPOSITIONS UNLIMITED specially summon you to be present body and soul at the Court of Beresford Hotel, Sauchiehall Street, Glasgow, on Friday, 19th September, 1947, at 7 p.m., to defend yourself at a Dinner with social spirits and pleasantries.

"Failure to show just cause for your absence will cause you to be put on the Barred List and banished from all forms of frivolities in the State of Avizandum."

Old Folks' Show

Manager Stewart Liggat, of the Mosspark, had one of the most interesting days of his life one afternoon last week, when 180 old folk from Crookston Homes attended a special presentation at the kinema to see the newsreel taken during the recent visit of the King and Queen to the Homes.

The old people were shown a telegram in reply to one sent the King, expressing his sincere thanks and good wishes for the party.

Death of H. Collins

Horace Collins (aged 47), one of the best-known men in the theatre and entertainment field in Scotland, has died suddenly at his home in Ayr.

A brother of Pete Collins, of the famous London theatrical agency. Mr. Collins was managing director of the Fred Collins Variety Agency and agent for the Pavilion Theatre, Glasgow. Among his other interests he was managing director of the Tivoli, Aberdeen, the Palace, Dundee, and the Shakespearean Theatre, Liverpool. Until its destruction by fire he was also managing director of the Theatre Royal, Edinburgh.

In Northern Ireland

EXHIBITORS MAY RESIST N.A.T.K.E. DEMANDS

Conciliation Board Meets August 29

THE demand for all-round wage increases, plus a reduction of hours, by the Northern Ireland section of the National Association of Theatrical and Kine Employees will be heard by the Northern Ireland Joint Conciliation Board to-morrow, August 29, in Belfast.

It is unlikely that the meeting will be a lengthy one, writes the KINE.'s Ulster correspondent. Exhibitors are having the worst time they have had for years, and it is probable that the Northern Ireland C.E.A. will not recommend its members to depart from the present rates and conditions prevailing.

N.A.T.K.E. is likely to insist that the present scales are not high enough to provide a living wage and, failing a reasonable offer, the matter must go to arbitration.

The union is to hold a mass meeting of its 600 members in Ulster on August 31.

Union–K.R.S. Talks to Draft Agreement

Four long sessions have now been held by the K.R.S. and N.A.T.K.E. representatives in an attempt to set up a standard agreement for renters' employees. The last meeting was held on Wednesday; the next was set for Wednesday of this week.

The negotiators, the KINE. understands, have not yet reached the stage of discussing actual wage terms. The union, led by general secretary Tom O'Brien, is expected to ask for a wage scale which will almost double some of the existing payments.

"Stop Children's Shows" Advice to Kinemas

Crosby (near Liverpool) Medical Officer of Health, in a letter to local kinema managers, has advised the closing of Saturday children's matinées, in an endeavour to stop the spread of infantile paralysis.

Film Lorry Fire

Thirty feature films and some shorts were destroyed when a three-ton lorry belonging to Film Transport Services caught fire in London Road, Liverpool, last week. Losses are estimated at £10,000.

The films had been collected from 18 or 19 kinemas in Liverpool and were being returned to the renters for redispatch.

Crathorn Acquires Hall

Chas. A. Crathorn, who recently sold his small circuit at Queenborough, Leatherhead, Walmer and Hurstmonceux, has taken over the Curzon Cinema, Hanwell Broadway, London, W.7

FINANCIAL FACTS AND FIGURES

By V. J. BURTT

FROM OUR CITY OFFICE

Palmerston House,
Bishopsgate, E.C.2

Telephone: London Wall 3431

Dufay-Chromex Faces Dividend Cut—But Future Bright

BRAKE ON EXPANSION IS HAMPERING TRADE, SAYS CHAIRMAN

THE bright spot in the affairs of Dufay-Chromex, Ltd., revealed by the chairman, Sir Herbert E. Morgan, at the annual shareholders' meeting last Thursday, was the fact that throughout the year the company was overwhelmed by orders for the whole range of its products. The overall picture, however, is overshadowed by factors, outside the control of the company, which suggest that the coming year will not be so bountiful.

So far as can be seen at present, Sir Herbert said, it may not be possible to maintain the ordinary dividend which, for each of the past two years, has been 10 per cent.

Reason for Drop

The reason why earnings (£86,409) were less than the directors had anticipated when making a forecast in July, 1946, was that a substantial reserve had to be provided on the advice of the company's auditors to cover any possible loss arising from revision of costing on Government contracts. A further factor was a sharp reduction in the supplies of raw material, together with increased prices and higher wages; and yet another was the necessity to close down about 25 per cent. of the plant at the main productive factory for repairs and renewals.

Of chief concern to the company was the provision of the necessary extension to factories and plant to take advantage of world demand for its products. It had only been possible, Sir Herbert said, to utilise a small sum of the fresh capital subscribed, and the inability to proceed with new buildings and obtain plant must hamper the trade of the company until these difficulties are overcome and raw materials are in adequate supply. Despite all the vicissitudes which confront the company, however, the chairman said he was completely optimistic as to the future of the company.

British Lion Conversion of Stock

A resolution governing the transfer of stock and the power of the board to restrict or forbid the transfer of fractions was passed at an extraordinary general meeting of the British Lion Studio Co., Ltd.

The resolution and two others passed by the meeting involved the deletion of article 47 of the Articles of Association.

A second resolution converted the 134,800 fully paid 6 per cent. cumulative participating preference shares of £1 each into a like amount of similar stock transferable in amounts and multiples of £1 or such other amounts as the directors may determine.

The 1,443,034 ordinary shares of 2s. each were converted into £144,303 8s. ordinary stock, transferable in amounts and multiples of 2s. or in such other amounts as the directors may determine.

New Private Companies

Geoffrey M. Plumbly Productions, Ltd.—Registered August 13. Capital, £100 in £1 shares. Film producers, etc. Directors: Capt. Geoffrey M. Plumbly (mechanical and electrical engineer) and Mrs. Mary Plumbly, both of 118c, Lexham Gardens, W.8 (actress) (professionally "Mary Meredith-Hind"). Registered office: 16, Streatham Place, S.W.2.

Winwood Theatres, Ltd.—Registered August 14. Capital, £100 in 100 ordinary shares of £1 each. Governing directors: Hubert Scott Wood, Ashencroft, Ilkley, Yorks; and Winifred M. Payne, Duncorval, Burley-in-Wharfedale, Yorks. Registered office: The Playhouse, Ilkley, Yorks.

Kinocrat Films, Ltd.—Registered August 15. Capital, £5,000 in £1 shares. Directors are: Harold V. Hughes, Slaters Oak, Effingham, Surrey; Julian E. G. Cookson, Woodstock, Long Lane, Ickenham; Hubert H. Davey and Walter L. L. Bird.

SHARE MARKET

Debenture Holders are Worst Sufferers

THE film and kinema share market is still falling as the Government so far has shown no signs of abandoning or altering its heavy tax on foreign films.

Worst sufferers during the past week were the debentures, some of which fell as much as £6. British Lion Studio 4 per cent. debentures lost £3 at £92, G.-B. 3¾ per cent. £6 to £94; General Theatres 3½ per cent., £1 at £95; Moss 3½ per cent., £3 at £97; Odeon Props., 3½ per cent., £3 at £93; and Odeon Props. 4 per cent. debs., £5 at £95.

Among the equities, A.B.P.C. fell 6d. to 19s. 3d., B. and D. 6d. to 16s. 6d., Capitol and Provincial 6d. to 12s. 6d., G.-B. (10s.) 9d. to 17s. 9d., G.-B. "A" 9d. to 8s., General Theatres pref. 1s. 3d. to 20s., Madam Tussauds defd. 9d. to 4s., and Stoll 9d. to 12s. 3d.

In most cases the preference issues were similarly affected, but among the few bright features were British Lion 7½ per cent., which rose 3d. to 14s., Moss Empires pref. up 9d. at 23s. 9d., and Twentieth Century 6 per cent. pref. up 6d.

SHARE MARKET BAROMETER

	1946 High.	1946 Low.	Latest.	Change.
African Theatres Ord.	£6¾	£5½	£7	—
Assoc. Brit. Corp. 5/- Ord.	30/10½	20/-	19/3	– –/6
" " " 6% Pref.	32/6	25/3	25/-	– –/6
" " " 4½% Pre. pf.	25/4½	22/1½	20/9	– –/6
A.P.P.H. Ord.	46/3	28/-	31/3	—
Brit. & Amer. Film Press, Ltd. (1/-)	—	—	1/6	—
Brit. & Dom. Films (12/-)	27/3	17/4½	16/6	– –/6
" " " 5½% Pref.	23/4½	20/-	19/6	– –/6
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	14/-	+ –/3
" " Ord.	6/10½	5/6	5/-	—
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
" " " 6% Pref.	26/-	24/6	20/-	—
" " " 5% Notes	£100½	£98½	£90	—
" " " 4% Debs.	£102½	£98½	£92	– £3
Capital Prov. News (5/-)	20/6	12/-	12/6	– –/6
Cine Television "B" Ord.	6/7½	2/6	3/-	—
Dufay-Chromex Ord. (2/-)	6/3	3/7½	3/4½	– –/4½
Gaumont British Ord. (10/-)	28/10½	21/3	17/9	– –/9
" " " "A" Ord. (5/-)	18/6½	12/-	8/-	– –/9
" " " 5½% 1st Pref.	28/10½	21/3	23/-	– –/6
" " " 3½% Debs.	£109½	£100	£94	– £6
General Theatres Prefd. (6/8)	28/6	12/6½	20/-	– 1/3
" " 3½% Debs.	£105½	£102½	£95	– £1
Granada Theatres 1st Pref.	22/9	19/-	18/-	—
Humphries, G., & Co. (5/-)	—	—	45/-	—
Kinemas Ord. (5/-)	12/7½	10/-	10/-	—
Mde. Tussaud Def. (1/-)	7/9	4/0½	4/-	– –/9
" " Prefd. Ord.	30/3	22/6	24/6	—
Moss Empires Ord.	48/-	40/-	35/-	—
" " Cum. Pref.	25/3	23/-	23/9	+ –/9
" " 3½% Deb.	£105	£103	£97	– £3
Odeon Assoc. 4½ Pref.	—	—	19/-	– 1/3
" " 3½% Deb.	—	—	£92	– £3
" Props. 4½% Pref.	25/3	21/-	19/6	– –/3
" " 3½% Debs.	£109	£98	£93	– £3
" " 4% Debs.	£108½	£101½	£95	– £5
" Theatres Ord. (5/-)	53/1½	38/9	35/-	—
" " 6% Pref.	30/6	25/9	23/9	– –/9
P.C.T. 10% Cum. Pref.	41/10½	36/9	30/-	– 1/3
" 7½% "A" Pref.	33/9	30/7½	31/3	—
" 7½% "B" Pref.	33/9	31/-	30/7½	– –/7½
" Construction 7% Pref.	33/3	28/3	27/6	—
Scophony (5/-)	16/-	6/6	5/-	+ –/1½
Stoll Theatres Corpn.	24/9	17/9	12/3	– –/9
Twentieth Cent. Ord. (5/-)	5/1½	3/-	3/-	—
" " 6% Pref. (10/-)	12/3	7/6	8/6	+ –/6
United Entertainments Ord. (5/-)	11/11½	10/3	9/-	+ –/6

A miniature trailer for the new Googie Withers-John McCallum starring picture, IT ALWAYS RAINS ON SUNDAY is to be shown by Ealing Studios, in a tableau at WOMAN'S Fair Exhibition, opening at Dorland Hall, London, on September 23

Film to Have Premiere in Miniature

AT *Woman's* Fair Exhibition which will be held at Dorland Hall, Regent Street, London, S.W.1, from September 23 to November 22, Ealing Studios will show a model film première complete with a continuous 1½-minute excerpt from their new production, "It Always Rains on Sunday," which has not yet received its first showing.

The tableau will show a full-scale model of Googie Withers (star of the new film) surrounded by the outstretched hands of autograph hunters. Figures of film technicians appear at the rear. Over the heads of the audience will be seen the miniature screen, which will show a "trailer" of "It Always Rains on Sunday."

Woman's Fair Exhibition has been designed to show women some of the many things of beauty and charm which are now available on the home market. It is organised by *Woman*.

West Riding Continues as S.O. Black Spot

SOWERBY BRIDGE.—The West Riding of Yorkshire has returned another verdict against Sunday opening. At a poll on August 21 voting was 3,096 against and 2,138 in favour. Dewsbury and Batley—in the same Riding—voted against Sunday opening during the last 12 months.

ROSSINGTON, near Doncaster.—Town's meeting voted in favour. The resolution in favour was submitted by the rector, the Rev. J. M. Shaw.

WILMSLOW (CHESHIRE).—Poll. For Sunday opening, 1,308; against, 489; majority, 819; 13 per cent. of the total electorate of 12,000 voted.

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

Newspapers don't, on the whole, make particularly cheerful reading nowadays.

* * *

Not their fault, poor things. They haven't a particularly cheerful state of world affairs to report.

* * *

In fact, I know a man who went to an isolated spot in the South of France, to avoid—*inter alia*—reading the papers; and screamed like a stricken child when a conscientious *concierge* proudly sent him up a 2-days-old *Continental Daily Mail* with the morning coffee.

* * *

During the past week, however, I have had considerable pleasure from two items in the British national press.

* * *

One was a brilliantly written, closely reasoned article by Campbell Dixon in the *Daily Telegraph*.

* * *

Among many other points made by Mr. Dixon was the following:—"Many of Britain's best friends are in Hollywood, and the films they made during the war were worth major victories to us by virtue of their effect on American and world opinion."

* * *

"Many people here . . . forget," he continued, "'Mrs. Miniver,' which sent millions from the cinema with a warm glow in the heart. Hollywood, before America entered the war, did more for the British cause than all the ambassadors, lecturers and official news handouts put together."

* * *

I seem to have written very much the same thing myself in this page before now, and Sam Eckman has eloquently stressed it in his KINE. New Year articles over a period of years; but it is very pleasant to get this confirmation from the authoritative and eminently British pen of Campbell Dixon.

* * *

The other cause of satisfaction was the announcement in the *Daily Express*, with its 9,460,000 readers (according to an impartial estimate), that its Film Ballot showed an overwhelming demand for the revival of "GONE WITH THE WIND."

This greatest of all screen classics received nearly twice as many votes as its nearest rival.

* * *

The top ten films selected as being those which the public most wanted the opportunity to "pay to see again"—that was the way the *Express* put it—also included "MRS. MINIVER" and "RANDOM HARVEST."

* * *

Included in the fifteen positions immediately following the first ten were "GOODBYE, MR. CHIPS," "THE GOOD EARTH," "SMILIN' THROUGH," "THE GREAT WALTZ" and "ANCHORS AWEIGH."

* * *

Another overwhelming victory for Leo!

* * *

And particularly interesting to me, because it so happens that I already had the top three—"G.W.T.W.", "MRS. MINIVER" and "RANDOM HARVEST"—scheduled for early revival.

* * *

I am deliberately avoiding politics, national, international, trade or parochial, at this juncture.

* * *

But there is no harm in saying that, if a greater number of film revivals becomes necessary, the *Daily Express* Ballot shows that the public will welcome them, and indeed is asking for them—

* * *

—and that I am in the happy position of having a predominant number of the big pictures which the British public wants to see again.

* * *

A new picture which I am excited about, and believe you will be after Wednesday's Trade show, is "SONG OF LOVE," illustrated in this page.

* * *

As I expected, Myrna Loy and Bill Powell are "cleaning up" at the Empire in "SONG OF THE THIN MAN," which everyone has hailed as one of the best, if not THE best, of the whole series. This delightful comedy comes just at the right time.

-Leo

Whether you regard "SONG OF LOVE" as a splendid stellar vehicle for Katharine Hepburn, Paul Henreid, Robert Walker and Henry Daniell; as one of the world's great love stories brought movingly and memorably to the screen; or as a feast for the millions of music-lovers who, of course, have always existed in Great Britain, and who in recent years have become increasingly aware of the glorious works of Schumann, Brahms and Liszt through the good offices of the B.B.C., here is a film with an appeal to everyone.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Birth of a Film (Butcher's) —British	35 min. (U)	Commentary by Ronnie Waldman.	Thumbnail interest featurette showing how British pictures are made. Atmosphere authentic, but treatment a trifle stodgy.	Moderate "quota" (CC).
*Captain Boycott (G.F.D.)—British	93 min. (A)	Stewart Granger, ... Kathleen Ryan, Cecil Parker.	Thrilling and amusing period romantic melodrama, brilliantly adapted from Philip Rooney's famous novel of life in Ireland in the turbulent 'eighties. Story first-rate, acting flawless and direction both imaginative and showmanlike.	Excellent general booking (C).
*Eyes That Kill (Butcher's) —British	56 min. (A)	Robert Berkeley, ... Sandra Dorne, William Price.	Extravagant pot-boiler, built around Martin Bormann, mystery man of the Third Reich. Theme promising, but treatment, acting and direction "hammy."	Crude, absurdly pretentious "quota" (C).
Fraternally Yours (Grand National)—U.S.	55 min. (U)	Oliver Hardy, ... Stan Laurel, Charley Chase.	Domestic comedy put over in the stars' most inimitable manner. Reviewed in "Kine." January 25, 1934.	Good light booking for family halls (CC).
*Hills of Donegal, The (Butcher's)—British	85 min. (A)	Dinah Sheridan, ... James Etherington, Moore Marriott	Crowded and colourful musical melodrama suggested by the popular ballad. Story straightforward, cast versatile and song numbers vigorously rendered.	Good British programmer and title booking (C).
*Making the Grade ... (New Realm)—British.	34 min. (U)	Tommy Handley, Jessie Matthews.	Variety featurette presented on slightly novel lines. Talent varied and footage accommodating.	Handy full quota fill-up (CC)
Man's Country ... ... (New Realm)—U.S.	52 min. (U)	Jack Randall, ... Marjorie Reynolds, Walter Long.	Half-pint outdoor comedy melodrama. Action fast and scenery picturesque, but production slightly dated.	Small hall Western (CC).
*Plenty Questions ... (Butcher's)—British	36 min. (U)	Commentary by Gerry Wilmot.	"Novelty interest" featurette illustrating a quiz programme. Gerry Wilmot resourceful and staging good, but material thin.	Moderate quota fill-up (CC).
Something in the Wind (G.F.D.)—U.S.	89 min. (A)	Deanna Durbin, ... Donald O'Connor, John Dall.	Gay, light-hearted Cinderella, delightfully interleaved with music and song. Story a trifle sketchy, but cast versatile, direction resourceful, numbers tuneful and finely sung and staging excellent.	Congenial and commendable star booking (C).
*Youth in Sport ... ... (Butcher's)—British	36 min. (U)	Commentary by Lionel Marson.	Sporting interest featurette. Subject threadbare and commentary uninspired.	Make-shift quota (CC).

*British Picture. (CC) Excellent for Children. (C) Suitable for Children.

Reviews for Showmen: *By Josh Billings*

CAPTAIN BOYCOTT

General F.D. British (A). Directed by Frank Launder. Featuring Stewart Granger, Kathleen Ryan and Cecil Parker. 8,367 *feet. Release not fixed.*

THRILLING and slyly amusing period romantic melodrama, brilliantly adapted from Philip Rooney's famous novel of life in Ireland in the turbulent 'eighties. The central character is, of course, none other than the notorious Captain Boycott, who, in the latter half of the last century, was responsible for the bitter struggle between the Irish landlords and tenants, and, by his conduct, or, to be more exact, through the retaliation of his victims, added his own name to our ever lengthening vocabulary, yet such is the cleverness of the play that no one person is permitted to dominate the screen. Perfectly cast, balanced and photographed, its re-creation of history, subtly coloured by fiction, is not only an education and a work of art, but grand entertainment. Joint producers Sidney Gilliat and Frank Launder have further consolidated their position in the film firmament. Excellent general booking.

Story.—In the year 1880, Captain Boycott, pompous, dictatorial landowner, of County Mayo, increases the rents of his tenant farmers and threatens all rebels with eviction. On the advice of Charles Stewart Parnell, the famous Irish nationalist, and Father McKeogh, the local priest, Boycott is "sent to Coventry." Boycott and his wily agent, Watty Connell, then find it difficult to get labour, but eventually they persuade the military authorities to afford them protection. Meanwhile, Mark Killain, a well-meaning, but misguided fellow, and his daughter, Anne, take over one of Boycott's deserted farms. The war between Boycott and the farmers, led by dashing Hugh Davin, severely taxes Boycott's resources and he gambles on a horse grabbed from Hugh, but the infuriated mob refuse to let him win. Later, Mark is killed by the owner of the farm he had usurped, but finally Father McKeogh convinces the "rebels" that the easiest and most effective way to win battles is to ostracise, or boycott, the enemy. They take his words to heart. Boycott is vanquished, and Hugh and Anne, now in love, and the rest of the community return to their farms and normal pursuits.

Acting.—Stewart Granger does his best acting job to date as Hugh. He not only looks the part, but gets under the skin of it. Kathleen Ryan is an appealing and sympathetic Anne, and Cecil Parker is superb as the pompous Boycott. Robert Donat, who, strangely enough, is not mentioned in the cast, is responsible for a perfect cameo as Parnell. The supporting players, too numerous to list, are also hand-picked.

Production.—The "no-rent" campaign was one of the bitterest in Irish politics, and the film brings to the screen all its festering hate, powerful drama and eccentric humour. Every one of the characters, from Captain Boycott, who accidentally achieved immortality when his name crept into our dictionary, down to the smallest bit-part, is perfectly drawn, and as they intertwine, clash and make love, the point and purpose of the hectic and majestic theme becomes abundantly clear. Its entertainment, reinforced by superb spectacle, increases and develops in like proportion. History, a searching analysis of the Irish temperament, and a veritable library of first-rate fiction combined, its scope and artistry lift it to the peak of its class. It merits and, what's more, will achieve wide box-office success. We'll go further, it's one of the films of the year.

Points of Appeal.—Intriguing, holding, exciting and intelligent story, fine acting, brilliant direction, excellent atmosphere, clever dialogue, strong human interest, impressive spectacle, best-seller title, and box-office stars.

SOMETHING IN THE WIND

General F.D.-Universal. American (A). Directed by Irving Pichel. Featuring Deanna Durbin, Donald O'Connor and John Dall. 7,995 *feet. Release not fixed.*

GAY, light-hearted Cinderella, delightfully interleaved with music and song. Its story, which tells of a battle of wits between a high-spirited radio singer and a bunch of stuffed-shirts who had cast aspersions on her maiden aunt, contains nearly as much padding as plot, but a versatile cast, headed by Deanna Durbin, and clever, young burlesque comedian Donald O'Connor, see that the frivolous, yet ear-tickling, trimmings fit smoothly into the general scheme. In all, a happy, though slightly protracted, frolic. Congenial and commendable star booking.

Story.—Mary Collins, a pretty singer at a radio station, is mistaken for her maiden aunt of the same name by Donald Reed, smug young head of a wealthy family.

REVIEWS—continued on page 22

PATHE PICTURES LTD.

PRESENT :—

CLIFF

THE SI

ORD EVANS *in*

VER DARLINGS

with HELEN SHINGLER

A HOLYROOD FILM PRODUCTION

WITH

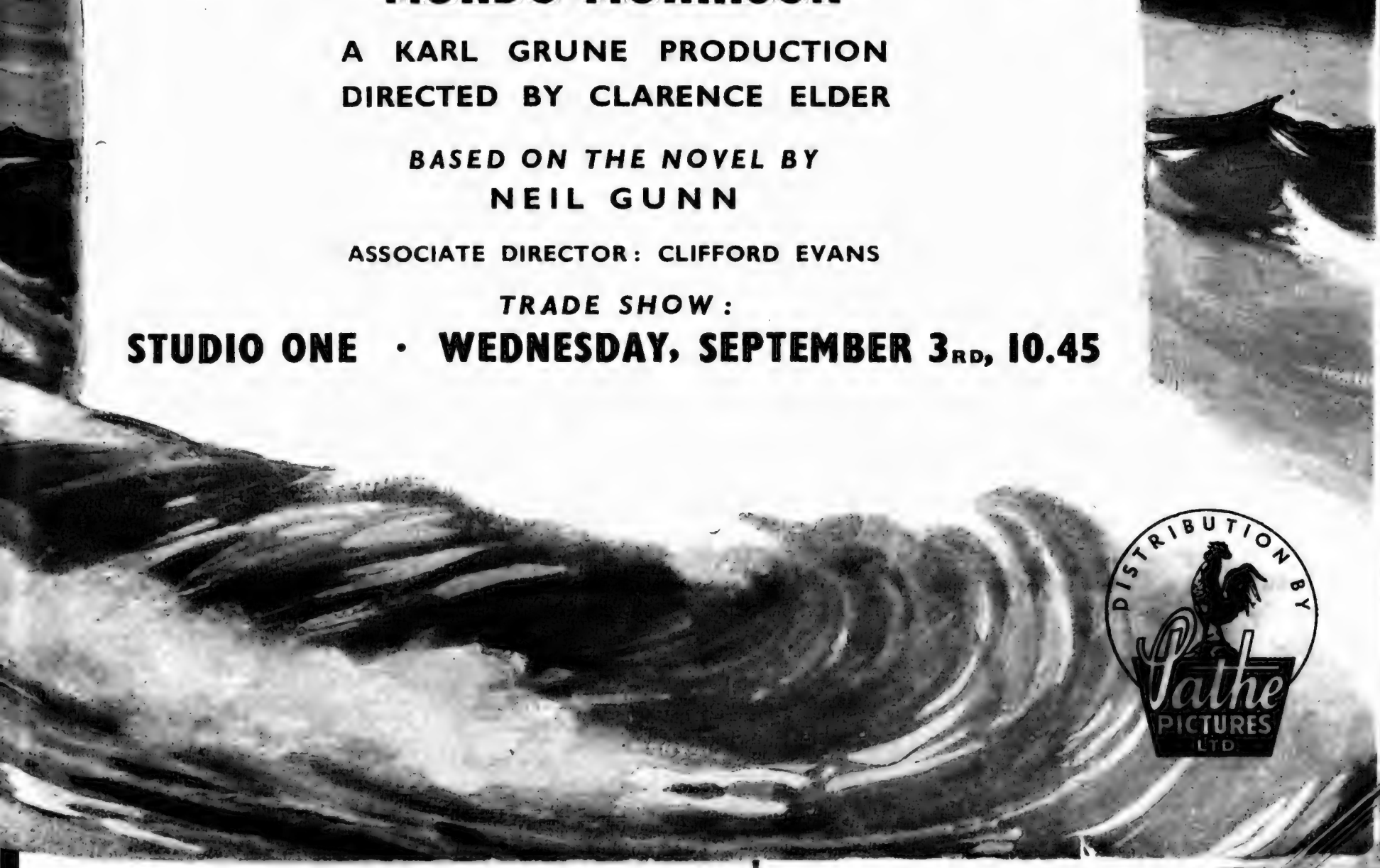
CARL BERNARD NORMAN SHELLEY
SIMON LACK NORMAN WILLIAMS
MURDO MORRISON

A KARL GRUNE PRODUCTION
DIRECTED BY CLARENCE ELDER

BASED ON THE NOVEL BY
NEIL GUNN

ASSOCIATE DIRECTOR: CLIFFORD EVANS

TRADE SHOW:
STUDIO ONE · WEDNESDAY, SEPTEMBER 3RD, 10.45



REVIEWS—*continued from page 19*

Donald's grandfather, now dead, had had an innocent affair with Mary's aunt years before and had not only made her an allowance, but left her an annuity in his will. Donald's family, fearing a scandal, instruct him to pay Mary off. Furious, Mary decides to pose as her aunt, kid the Reeds that she has a baby, and see them squirm. Charlie, Donald's versatile second cousin, is in love with Clarissa, Donald's very superior fiancée, and, after learning of Mary's deception, artfully switches to her side. Uncle Chester, the black sheep of the Reed family, also puts in his spoke. In all good time Mary and Chester bring the Reeds to heel, but by now Mary and Donald are in love. Donald's family finally approve, and by way of celebration they sponsor a television show starring Mary.

Acting.—Deanna Durbin displays a neat sense of humour and is in particularly good voice as Mary. Donald O'Connor is an entertainment in himself as Charlie, and John Dall is just right as the upstage yet human Donald. Jan Peerce, the Metropolitan Opera star, heads a sound supporting cast.

Production.—The mention of the word "baby" apparently accounts for the "A" certificate, but otherwise the film is completely innocuous Cinderella, cunningly planted in radio-land. The cracks at the "upper ten" hold the fun at near concert pitch during the second half, while the clever fooling and buffoonery of Donald O'Connor, the delightful singing of Deanna Durbin and Jan Peerce and effective dance ensembles keep boredom well clear of the second. Bright, though a trifle bumpy, it's Deanna's happiest vehicle for some considerable time. The masses and family are certain to enjoy it.

Points of Appeal.—Cheery and disarming plot, versatile cast, very good staging, fine singing and obvious star values.

THE HILLS OF DONEGAL

Butcher's. British (A). Directed by John Argyle. Featuring Dinah Sheridan, James Etherington and Moore Marriott. 7,717 feet. Release not fixed.

NAIVE, yet colourful musical melodrama, suggested by the popular ballad. It's about an attractive young Irish vocalist who is bothered by a skeleton in the family cupboard and a vicious, improvident husband, but is finally relieved of both, and luckily acquires great riches. The plot is not exactly subtle, but James Etherington's fine singing and a wealth of expertly varied by-play more than atones for its various cliches. Expressly made for the provincial ninepennies and endowed with a box-office title, it definitely puts Butcher's back on the beam. Good British "programmer."

Story.—Eileen Hannay, a pretty singer, leaves the stage to marry Terry O'Keefe, a persuasive but improvident young fellow, recently released from the army. Michael, Terry's vocalist cousin, successfully hides his disappointment at losing his stage partner—and the girl he loves—and wishes the newly-weds every happiness. Eileen inherits an impoverished estate in Ireland and decides to take possession and clear up the mystery surrounding the untimely death of her gypsy-born mother. Treasure is supposed to be buried somewhere in Eileen's newly acquired property, and Paddy, her 12-year-old cousin, resolves to help her find it. Carol Welles, one of Terry's old flames, takes Eileen's place as Michael's stage partner, and when she tries to blackmail Terry he accidentally kills her. He runs away, and Michael is arrested on suspicion. Meanwhile, Daniel, a handsome gypsy, contacts Eileen and leads her to the treasure. Terry follows and attempts to kill Daniel, but goes to his own doom. The mystery of Eileen's birth is then satisfactorily cleared up.

Acting.—Dinah Sheridan acts naturally as Eileen, John Bentley effectively scowls in the James Mason manner as Terry, and James Etherington sings with great gusto as Michael. The comedy relief is in the safe hands of Moore Marriott, as an old family retainer.

Production.—The House of Butcher has specialised with considerable success in films built around famous ballads, and here is a sound example of the popular species. It doesn't leave a lot to the imagination, but neither is anything omitted. Virtue triumphs over vice in the end and the battle takes place on colourful ground to the accompaniment of tuneful and time-honoured song.

Points of Appeal.—Straightforward plot, appropriate and diverting embellishments, the singing of James Etherington, quota ticket, and, above all, box-office title.

YOUTH IN SPORT

Butcher's. British (U). Directed by G. Burger. Commentary by Lionel Marson. 3,224 feet. Release not fixed.

INTEREST featurette made up of a series of pictures showing youngsters riding, swimming, diving, playing football, lacrosse, hockey and netball and following other outdoor pursuits. The idea is apparently to prove the readiness of the younger generation to take advantage of the modern facilities for sport, but it's hardly good enough to keep the interest taut for nearly forty minutes. Makeshift quota.

Production.—There is some good jumping in the horse-riding sequences by Audrey Taylor, a junior cup winner, but otherwise the film contains a colourless collection of "sporting prints." The accent on youth is very slight. Anyway, this sort of thing has been done to death, and unfortunately the commentary, both laboured and facetious, does little to revive the corpse.

Points of Appeal.—"U" certificate, quota ticket and kids' club angle.

PLENTY QUESTIONS

Butcher's. British (U). Directed by Harold Baim. Commentary by Gerry Wilmot. 3,300 feet. Release not fixed.

"NOVELTY" featurette, illustrating a quiz programme conducted by Gerry Wilmot, the well-known broadcaster. The star is quite a showman, but unfortunately his material is weak. Any pupil of a school for backward children could have answered the majority of the questions. Towards the finish a few British film and radio stars are introduced, but the change of routine fails to prevent the show from flagging. Moderate quota fill-up.

Production.—Ronnie Waldman is doing much the same thing as that attempted here in two-reelers. What with him, the B.B.C. and now Federated all having a go, the quiz programme is becoming more of an institution than a novelty. Admittedly, a few of the items interest and amuse, and Gerry Wilmot is nothing if not resourceful, but as we and the public already know to our cost, it is no easy task to cover three thousand odd feet of celluloid with snappy diversion. In this case, the task has been earnestly attempted, but not quite accomplished. It is not, however, barren of exploitation angles.

Points of Appeal.—Gerry Wilmot, quota ticket and "U" certificate.

MAN'S COUNTRY

New Realm. American (U). Directed by Al Herman. Featuring Jack Randall, Marjorie Reynolds and Walter Long. 4,698 feet. Release not fixed

"HALF-PINT" outdoor comedy melodrama, describing a ding-dong battle over a ranch. It carries a punch in both hands, but its release has, for reasons unexplained, been delayed for nine years. The time lag takes some of the lustre out of its drama and entertainment. Western second mainly for small halls.

Story.—Jack Hale, a Ranger, and his buddy, Snappy, are sent to bring in Lex Ransom, a tough ranchowner, suspected of being the secret head of a gang of cut-throats. Jack gains the confidence of Madge, Lex's pretty daughter, and eventually is admitted to Lex's stronghold. He then learns that Lex's ranch is rich in oil and that Buck, his twin brother, is the real killer. Buck had hoped to pin the crimes on Lex and grab the ranch for himself, but Jack quickly puts paid to his little game. His reward, true to tradition, is Madge.

Acting.—Jack Randall is a manly Jack and Walter Long contributes a robust portrayal in the dual role of Lex and Buck, but Marjorie Reynolds, now a big star, is a very inexperienced Madge, and Ralph Peters fails to register many laughs as Snappy.

Production.—The film was obviously quite a good Western in its day—the hero and villain fight as if they really meant it, and the scenery is picturesque—but drab photography gives its age away.

Points of Appeal.—Fast action, happy length and "U" certificate.

MAKING THE GRADE

New Realm. British (U). Directed by Horace Shepherd. Featuring Jessie Matthews, Tommy Handley and Jenny Laird. 3,100 feet. Release not fixed.

VARIETY featurette, designed to encourage recruits to the "profession," and at the same time entertain the average film fan. The joint venture is not entirely free from imperfections, but nevertheless it has its moments and wisely limits its running time to the barest quota minimum. Accommodating footage and attractive billing should see it safely through. Acceptable popular fill-up.

Production.—The film opens with the director rehearsing a couple of eager young players. They find it difficult to strike the right mood and become discouraged, and to give them new heart they are shown snippets of Edwin Styles, character actor; Jenny Laird, successful authoress and actress; Arthur Dulay, pianist; Campoli, violinist; Tommy Handley, Jessie Mathews and other stars of radio, stage, concert platform and cabaret doing their stuff. The cavalcade convinces the fledgelings that the path to fame is hard, yet well worth the effort and eagerly return to their tasks. The method of introducing guest artistes is novel, but some of the items, particularly the cuts from Tommy Handley's and Jessie Matthews' early films, are, to say the least, tarnished.

Points of Appeal.—Quota ticket, billing and "U" certificate.

EYES THAT KILL

Butcher's. British (A). Directed by Richard M. Grey. Featuring Robert Berkeley, Sandra Dorne and William Price. 5,100 feet. Release not fixed.

EXTRAVAGANT pot-boiler, built around Martin Bormann, deputy Fuehrer, and mystery man of the Third Reich. It opens promisingly, but before it gets very far its continuity goes completely haywire, and the principal players have the greatest difficulty in articulating clearly. "Hammy," disjointed and adenoidal, it's much more likely to evoke laughter than thrills. Crude, absurdly pretentious "quota."

Story.—Martin Bormann, high-ranking Nazi, slips into England at the end of the war disguised as a British Grenadier. Geisler, a German atomic bomb expert, arrives in London at the same time. He is a guest of the Government, but Bormann, now the head of a secret organisation, known as "The Eyes That Kill," plots to kidnap him. Joan, a reporter, and Major Medway, a British Intelligence officer, become involved, but although they are unable to save Geisler's life, they finally contribute to Bormann's sticky and timely end. During the course of their hectic work they find romance.

Acting.—Robert Berkeley, as Bormann, never looks nor acts like a true Nazi, and Sandra Dorne is equally wide of her mark as reporter Joan. The less said about the rest the better.

Production.—The film is based on an exciting hypothesis, the possibility of Bormann's escape to Britain, but the idea is quickly killed by an untidy script, too, too clever direction and a plum-in-the-mouth cast. At the fadeout the hero tells the heroine to blow her nose, and if this advice had been given to all the players in the first reel the film might have got somewhere. As it is, it's well-nigh hopeless. We've never seen anything quite so lacking in form and clarity.

Points of Appeal.—Title and quota ticket.

W. J. Kupper, managing director 20th Century-Fox in Great Britain, presents a gold cigarette case to Arthur Silverstone, at a party to wish him "bon voyage" for his new important post in the U.S.A.

"TECHNICOLOR A MONOPOLY": U.S. GOVT. FILES ANTI-TRUST WRIT

A WRIT was filed in Los Angeles last week by the U.S. Government Department of Justice's anti-trust division against Technicolor and Eastman Kodak, charging that a series of agreements entered into by the two firms constitute a monopoly in restraint of trade.

Said Attorney-General Tom C. Clark: "Motion pictures in colour to-day represent from 15 to 20 per cent. of all feature-length pictures exhibited in theatres in the U.S.

"The effect of the practices charged in the complaint has been to restrict the development of the art of professional kinematography by others than the defendants, and to deprive the public of the benefits of competition in this business."

John F. Sonnett, head of the anti-trust division, said further: "Technicolor does over 90 per cent. of all the business in professional colour kinematography. Since 1934, Technicolor has produced the positive film prints for all the Class A feature-length motion pictures and most of the short subjects and animated cartoons produced in colour by the motion picture Industry of the U.S.

"In our view, Technicolor was thereby enabled to control and monopolise the business and was protected against potential competition from others. Our suit asks that the court order such relief with respect to patents as will dissipate the effects of the unlawful practices charged and permit the establishment of free competition in the Industry."

One of the first effects of the filing of the suit was a regulation requiring that all film credits henceforth read, "In colour by Technicolor." "A Technicolor production," or "In Technicolor" are ruled out, presumably as being prejudicial to the firm's case when it goes into court to answer the Government's charges.

ANNA NEAGLE WINS "PICTUREGOER" ACTING AWARD

Gold Vase Presentation by Michael Wilding

ANNA NEAGLE had a warm-hearted welcome from thousands of Londoners when she went to the Tivoli on Monday night to receive the *Picturegoer* Gold Vase in recognition of her outstanding acting performance of the year in "Piccadilly Incident" (writes The Showman).

It was a highly successful evening in every way. The organisation of the G.-B. publicity organisation, led by Jimmie Forsyth, and the Tivoli house management, were alike excellent.

With Herbert Wilcox keeping a watchful eye on things behind the scenes, the evening had a swing which stamped it as dignified showmanship at its best.

Mr. Wilcox, himself the best showman of us all, made one of those telling speeches of his which set precisely the right note for the small ceremony that followed. Michael Wilding, who co-starred in the film, received a pleasant ovation, and both the packed house and the crowds outside the theatre were in good humour.

Miss Neagle, as always, looked what she is, the first lady of the British screen.

Anna Neagle was chosen for the best star performance in releases of 1946 and won "Picturegoer's" 15th Annual Gold Medal Award. Michael Wilding presented the cup at the Tivoli on Monday (August 25)

Paramount Cancels "Unconquered"

Paramount has cancelled its scheduled première at the Carlton on September 17 of the Technicolor subject, "Unconquered." Cecil B. de Mille, producer, has cancelled his trip to Britain, which was to have been primarily for the première. The KINE. understands that the film, already widely publicised, has been held up because, although one print arrived here before the British import tax was initiated, the Technicolor matrices are still in the States.

Preston Managers Meet

Preston Entertainment Managers' Association held a meeting on August 19 and considered reports which had appeared in the local newspaper on the manner in which kinemas might be affected should there be an interruption in the supply of American films.

The meeting passed a resolution approving the action of the chairman, E. H. Whittell, in writing to the editor of the paper.

Thieves Stole Safe

Thieves who broke into the Palace, Blandford, took away a safe in the manager's office which contained £700. They then stole a car, which was found later at Salisbury, but the safe had gone.

Jungle Film Banned

After viewing the film "Jungle Captive" at the Central Kinema, Blackburn, last week, the local Watch Committee decided it was not suitable for public exhibition in the town.

REVIEWS*—*continued from page 22

BIRTH OF A FILM

Butcher's. British (U). Directed by Richard M. Grey. Commentary by Ronnie Waldman. 3,150 feet. Release not fixed.

THUMBNAIL interest featurette, showing how British pictures are made, and, presumably, why they take so long. The "from script to screen approach" is thorough, but it is possible to be a little too meticulous, and the finished article is a case in point. An illustrated textbook, rather than snappy entertainment, it makes hard work of its modest footage. Just another quota fill-up.

Production.—The picture, which covers every department of film-making once and some twice, is compèred by Ronnie Waldman. He does his best to temper instruction with wit, but unnecessary "retakes" add considerably to his task. The film, to be true to its trust, should have displayed a little more showmanship. There is, however, more than a remote possibility that "Birth of a Film" may be mistaken for "Birth of a Baby."

Points of Appeal.—Authenticity, title and quota ticket.

Reissue

FRATERNALLY YOURS

Grand National. American (U). Directed by William A. Seiter. Featuring Oliver Hardy, Stan Laurel and Charley Chase. 5,950 feet. Release not fixed.

DOMESTIC comedy, a hilarious Laurel and Hardy feature put over in their usual robust, straightforward manner. Stan and Oliver portray two very much married men who wish to attend the annual convention of their lodge, "The Sons of the Desert," but Oliver has difficulty in obtaining his wife's permission. Hitting upon an idea, Oliver feigns sickness, and his wife sends him on a cruise, with Stanley in attendance. All goes well at the convention until an announcement that the ship on which they should have sailed has been wrecked. The two wives each blame the other's husband, and remain loyal to their own. Reviewed in the KINE., January 25, 1934, it was described as "Excellent light entertainment."

Points of Appeal.—Good story, riotous slapstick, effective teamwork by box-office stars.

Shorts

G.F.D.

THIS MODERN AGE (11th of series). HOME AND BEAUTY.—Well up to high standard set by this series, this particular film stresses the fact that utility and mass-production need not necessarily mean ugliness, and illustrates its point by means of well-photographed examples. It is entertaining as well as informative, and gives the everyday public something to think about and look forward to. Its commentary is "just right"; it avoids the pitfall that so many of these commentaries fall into—that of being facetious. A West End audience on an extremely hot night gave this one an extremely good reception, and that should be recommendation enough for any film. Very good general booking.

SLEEPY HEADS. G.-B. Instructional. British (U) 915 feet. Release October 18, 1947.—Whilst exploring the autumn woods and hedges, the children discover the habits of hibernating animals. The nature study material is explained in simple, yet informative, manner. Very good.

BRITISH FILMS GO OVER BIG DOWN UNDER

TWO British films, "Theirs Is the Glory," and "Cæsar and Cleopatra," were given a big send-off by G. McBride, publicity manager for the Waterman Bros., when they opened runs at Adelaide.

This striking display, erected in the lobby of the York kinema, was part of a large advance campaign for CÆSAR AND CLEOPATRA

The Caledonian Scottish pipers form a guard of honour for the Lieut.-Governor, Sir Mellis Napier (right), as he enters the York, with G. McBride (left), for the premiere of THEIRS IS THE GLORY

The scene that greeted the Governor on his arrival at the theatre. The pipers marched to the York and played Scottish airs outside the foyer

Pathe Caters for All Tastes with Group of Eight

PRODUCT FROM MONOGRAM AND P.R.C.

COMEDY, romance and music are represented in Pathé's varied new group of eight Trade show offerings from Monogram and P.R.C. The group commences on Wednesday, September 10, with the presentation of "Heartaches," a P.R.C. mystery drama.

Edward Norris and Sheila Ryan are teamed in "Heartaches," described as an unusual thriller, set against the background of a film studio. The story revolves around a crooner who employs a double to sing for him in his film. When his life is threatened, his Press agent and her reporter boy-friend investigate the case, but several murders are committed before the surprise dénouement.

Twelve-Year-Old's Debut

Twelve-year-old Johnny Calkins makes his screen debut in Monogram's "Ginger," the story of a boy's devotion to his dog. Frank Albertson and Barbara Reed play the adult leads, with Albertson cast as a retired boxer who becomes master of the dog-pound in the small town in which he settles down with his nephew. The boy becomes strongly attached to a stray dog, and a dramatic conflict arises when the animal is locked up for attacking a man. He helps it to escape, and they run away.

Colourful Period Drama

Johnston McCulley, author of "The Mark of Zorro," has written another story of adventure in early California in "Don Ricardo Returns," which PRC has filmed, with Fred Coby and Isabelita. Coby plays the leading rôle of a young nobleman who has been deprived of his rightful lands, and the girl he loves, by a scheming relative.

Shanghaied and reported dead, he returns incognito with a loyal friend. The action culminates in a sword duel between the hero and his enemy.

Bowery Boys Again

The Bowery Boys return to the screen in Monogram's "Pride of the Bowery," in which Leo Gorcey turns hypnotist with Huntz Hall as his victim. The prize-ring provides a humorous background to the story, in which the Boys get Hall to enter a boxing tournament, with the hope of assisting Gale Robbins in furthering her singing career. Gorcey hypnotises him into thinking he is a great fighter, and the resulting events are said to make this the funniest comedy to date in the series.

Michael Shayne Mystery

Michael Shayne solves another strange mystery in PRC's "Blonde for a Day," in which Hugh Beaumont repeats his characterisation of Brett Halliday's fictional sleuth.

Shayne this time comes to the aid of a reporter friend when the latter is beaten up and shot by members of a gambling syndicate. Investigating the racket, he stumbles upon a murder and blackmail, and encounters many adventures before the mystery is cleared up. Kathryn Adams plays Shayne's secretary-sweetheart, Phyllis. Cy. Kendall, Marjorie Hoshelle, Richard Fraser, Paul Bryar and Charles Wilson complete the cast.

New Comedy Team

PRC'S "Gas House Kids" introduces a new juvenile team, headed by Billy Halop, leader of the original "Dead End Kids," and Carl Switzer, former star of the "Our Gang" comedies. David Reed, Rex Downing and Rocco Lanzo complete the gang, who make their debut in what is described as a riotous story, in which they are featured with Robert Lowery and Teala Loring.

The Kids become involved with a tough boxer and a "wanted" bandit in their attempts to raise a large sum of money for an ex-Serviceman friend.

Charlie Chan Mystery

Monogram's "Murder at Malibu Beach" is the latest in the Charlie Chan detective series, and finds the sleuth solving the murder of an actress, which is followed by a second killing.

Victor Sen Young and Mantan Moreland both help to find the killer and provide some comedy interludes. Tanis Chandler, Larry Blake, Anne Nagel, Kirk Alyn and Rita Quigley are among the murder suspects.

Western Drama

The line-up is completed by a Western drama, Monogram's "The Gentleman from Texas," which stars Johnny Mack Brown with Raymond Hatton.

Brown portrays a Wells Fargo investigator, who comes to the town of Rimrock to put a stop to stagecoach hold-ups and general lawlessness. Raymond Hatton is the local newspaper editor who assists him, and others involved in the proceedings are Reno Blair, Christine McIntyre, Claudia Drake, Marshall Reed and Frank La Rue. Curt Barrett and The Trailsman, together with Miss Drake, render several songs.

WHERE AND WHEN TO SEE THEM

Heartaches, Wednesday, September 10, Studio One, 10.45 a.m.

Blonde for a Day, Wednesday, September 10, G.-B. Theatre, 2.30 p.m.

Gas House Kids, Thursday, September 11, Studio One, 10.45 a.m.

Don Ricardo Returns, Thursday, September 11, G.-B. Theatre, 2.30 p.m.

Ginger, Friday, September 12, Studio One, 10.45 a.m.

Murder at Malibu Beach, Friday, September 12, G.-B. Theatre, 2.30 p.m.

Pride of the Bowery, Tuesday, September 16, Studio One, 10.45 a.m.

The Gentleman from Texas, Tuesday, September 16, Own Theatre, 2.30 p.m.

A scene from Holyrood Film Productions' THE SILVER DARLINGS, drama of the Scottish Highlands from Neil Gunn's story, starring Clifford Evans. It is to be Trade shown by Pathe on Wednesday, September 3, at Studio One at 10.45 a.m.

HARPER PROCESS FOR 16-mm. FIELD

Has a 35-mm. Sound Track

A competitor to the 16-mm. sound film, in the form of the Harper process, is shortly to enter the professional sub-standard field.

The outstanding feature of the system is that, although only 16-mm. in width, the film provides a sound track identical in width and running speed with that of 35-mm. film, and so capable of an identical quality of sound; the track is actually contact printed from 35-mm.

This is made possible by the provision of a sound track on each edge of the film, the film being run in both directions through the projector. In the first showing, alternate frames only are projected; without rewinding, the film is reversed in the projector, and the frames not previously shown are now projected with the second sound track being reproduced. A test film which has been projected no fewer than 1,500 times shows no visible signs of wear. The tone control exhibits a remarkable range of quality.

Further particulars of the process will appear in the September issue of SUB-STANDARD FILM.

Goldwyn Publicity Agents to Visit London

Samuel Goldwyn has decided not to appoint anyone to replace his London Press representative, David Golding, who has resigned. In future, publicity representatives will be sent from New York to London on a temporary basis to handle current needs.

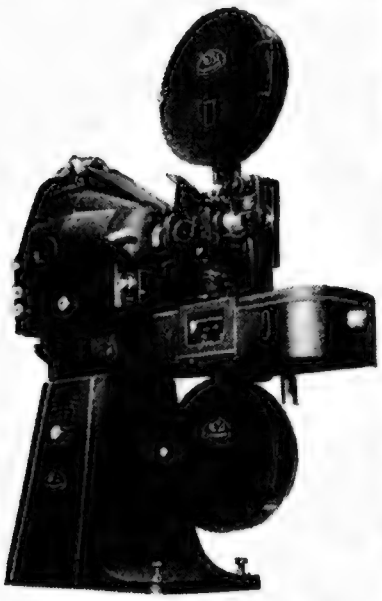
Blackburn Goes French

Blackburn has booked the French film, "Behold Beatrice," starring Fernand Ledous and Renee Faure, for a run at the Olympia, starting September 8.

KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP

MUSIC • PEOPLE • TRADE SHOWS



How ROSS Optical Design gives you MORE LIGHT

The mirror of 0.3" diameter and unusually large aperture has been matched with a special F/1.9 lens designed for the purpose.

This critical matching of mirror and lens by Ross optical designers achieves a very much greater light output than is usual or possible with other lamps in the 45-65 ampere class. These are the highlights of some good optical designing which go to make this arc-lamp the ideal illuminant for all picture projection.

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Clifton

Advertising critics tell you* why. *Look at "Advertiser's Weekly"—"brilliant" "the best screen advertising we have seen," they say.

Advertising films that bring their message home — and give 100 per cent. interest and enjoyment at the same time. That is screen advertising at its best—and that is the *only* sort of advertising film distributed by Langfords. The best-seller advertising film—the most attractive, most entertaining advertising film—*that* is the LANGFORD WAY!

Read recent issues of Advertiser's Weekly. There you will see the films distributed by Langfords described as "first-rate," "a magnificent piece of work," "marvellous photography," "technically brilliant"!

Here are some of the reviews in detail.

Of "*The March of Science*" (*Alasil*) the reviewer says "Here, clever montage stresses the whirlwind rush of man's creative abilities against the more sober progress of the laboratory. X-rays, once the perquisite of the rich, are now available to the masses, a factor which makes for a healthier and safer community. Technical subject which has been intelligently handled."

And of "*Visiting Day*" (*Stephenson's Floor Polish*). "At first sight a maternity ward and floor polish would seem to have little or nothing in common and yet the ' tie-up ' is as natural as the theme of this entertaining little cam[illegible] There is a disarming naivete in the narration which aim[illegible] both husbands and wives conscious of the labour-savi[illegible]ties of Stephenson's Floor Polish. For me this was ea[illegible] best advertising film which I saw last month."

"*P[illegible] of Merit*" (*Player's Cigarettes*). "Players of Merit No. 3 d[illegible]th tennis and introduces Miss Mary Hardwick. These shorts are now well established as a series, and in this new edition Raymond Glendenning is, as usual, the commentator. There is no doubt that tennis enthusiasts will find the tips passed on by Miss Hardwick most useful. Particular attention is paid to the illustration of a perfect forehand return and here excellent slow-motion photography plus a concise commentary combine to present a ' lesson ' which should be clear even to the dullest ' rabbit.'"

Every one of these films is colourful, imaginative, newsy. And every one is written by experts, photographed and produced by experts—in studios where every modern device for brilliant technique is available. *Every* film from Langfords is top-level—from the advertising point of view—and from the entertainment point of view.

Remember—

1. *Langfords have been buying screen space since* 1912.
2. *Langfords pay the maximum rentals for the shortest playing times.*
3. *Langfords are interested in screen rights for both slides and films.*
4. *Langfords are the biggest buyers of screen space in this country.*

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MANAGEMENT

by THE MANAGER

On Holiday

The Community is Not Kinema-Conscious and it's the Exhibitor's Fault

THESE notes are being written during my holiday-making on a farm in the heart of Westmorland. Kinemas and management seem to be remote, inmaterial things that have no part in the life as it is lived here.

But the simple country folk here do go to the "flicks" once in a while, and when they do it entails all sorts of preparations.

What is the best sort of holiday for a manager? I've tried most ways: luxury hotels here and on the Mediterranean, boarding-houses by the sea, motor tours, odd days here and there, but at long last I believe I have found the perfect antidote to a weary mind and a body that was starting to lose some of its vitality. This farmhouse-farmyard life is so entirely different from my customary habits and way of living. The hens, the pigs, the haymaking (not to mention the eggs and bacon), the night sounds of the country, all combine to make something that is far more than a holiday; it is a revitalising, invigorating rest cure, with the car neglected and forlorn in a corner of the barn. I have a complete and positively alarming lack of interest in the passage of time.

Many readers may know better ways of enjoying a holiday, but it will take a lot of talking to persuade me not to do the same next year, the year after and to the end of my days, for that matter.

No Encouragement

THE country folk here, I am convinced, are not kinema-conscious to the extent that townspeople are, and I am also certain the fault is that of the exhibitors in rural districts. This impression is necessarily based on my experience in one country district only.

Buses, cycles and cars make kinemas easily accessible to the farm people. They have the time and, I don't doubt, the inclination, but so far I have seen no evidence that any effort is made to encourage them to visit the local kinema. Nobody even knows what is on, and I have never seen a show bill or a window card since I came here a fortnight ago. The services of an expert publicity man for a month would add thousands of pounds a year to the turnover of my present "local."

I would like to see bills at the bus stops, cards in the rural pubs and sizeable posters at the cattle market, the food office and the railway station.

The kinema front, with little expenditure, could be made attractive and inviting. I haven't been inside, but I'm told that it is uncomfortable and "not much of a place." The kinema has a monopoly, so presumably the exhibitor is quite content to sit back and collect his comfortable profit. It would shake him if he sat in our farmhouse kitchen one night and listened to the views of the farmer and the maids and the ploughmen. They go out to whist-drives and dances and lectures quite often, but to his kinema—rarely.

Quite probably this is an exception. I do think owners of kinemas in the rural areas ought to take stock of their shows and where necessary bring them up to date. Still more important, let the people in your area know what you are showing, and at what times. I hate to confess that it was my third visit to the town before I found the kinema, and then only by accident.

Variety at Football Matches

A CASUAL glance at a morning paper reveals to me that a scheme is afoot to introduce vaudeville to football crowds. One might say there is no particular significance in this so far as we are concerned, except that a father and couple of sons who saw a variety show before the local football match are less likely to go to the pictures in the evening after an hors-d'œuvre of singing and dancing before a football match.

As I see it, the real significance lies in the fact that it is a sponsored show, and we must watch out to ensure that this type of free entertainment doesn't become widespread. My memory takes me back to the days when my people were interested in a mobile kinema touring small country towns in Scotland.

In those days the difference between profit and loss was a small travelling concert-party that haunted us. When they took up an opposition pitch they knocked our business in half because their show was free. They made their money with Dutch auctions and by selling pots and pans and patent medicine in the intervals.

It is not too much to assume that, given enough encouragement, shops and stores will do likewise. Further, it is not beyond the realms of possibility that national advertisers will tour free shows, in the open air, in marquees and in local halls. Think of your business on the nights there is a free circus on the town green, with expenses defrayed by somebody's baby food or Doctor X's cure for all ailments.

Sunday Opening Levy

I'M glad to see that the L.C.C. has substituted the percentage Sunday opening levy with a flat rate payment. The one redeeming feature of this step in the right direction is that it's more honest and relinquishes access to our returns. It is to be hoped that the time will soon come when all pretence is dropped and payments are incorporated in the cost of the licence and credited to the rates.

British Stars

MY rare spell of leisure, coupled with a shortage of reading matter, has sent me browsing through seldom explored columns of the national newspapers. Most particularly, I have read, line by line, the advertisements of London places of amusement. I have formed one impression from that expedition: the legitimate stage is rich in names that sound like kinema box-office, while the kinemas are restricted to two or three established British film stars.

There is Robert Donat in a play revival; Hartley Power (so long since I've seen him in pictures); Ivor Novello—who has apparently thrown films overboard; Robert Morley; Alastair Sim; Roger Livesey, and Leslie Banks. I mention only a few who are established screen artistes. There are others: Charlie Chester, soon to make his film début; Leslie Henson, who, in my opinion, was never properly directed in films; the Crazy Gang, of whom the same applies; Sid Field; Peggy Ashcroft, and others. Is the production side of the Industry shackled to this long-term plan of building up new stars, or does the Industry not offer sufficient inducement to secure the services of these old and tried favourites? I agree that some of them would only be featured artistes, but I do feel that their inclusion in the casts of new productions would strengthen the potential drawing power.

Messages on the Screen

ONE of our major problems is the increasing request for slides on the screen. Patrons assume that they have a right to demand that a message should be "flashed" to call out some person about a domestic query. It is very difficult to decide what message is sufficiently important to warrant breaking the continuity of the show for the convenience of one person.

In considering this we must give full weight to the rebuke administered some years ago to a manager who refused to show a slide asking for a person to hurry to the bedside of an accident case. The person involved died before the relative arrived. Personally, I try to ensure that it is a matter of dangerous illness or something equally serious. I try paging first, then if unsuccessful put a slide on asking for the person concerned. I will not deliver a message personally, but will only give a telephone number, or, better still, I try to ensure that the inquirer comes to the theatre to give the message personally.

Another thing, blank slides are not plentiful, lettering artists are not always available, and with staff shortage it's often most inconvenient to strike up the arc of a slide lantern.

Religion in Kinemas

I AM reminded of an obscure paragraph in one of the few papers I get time to read here. My facts may be wrongly assembled, but if my memory serves me rightly, it was to the effect that a local parson asked that a condition of the licence should be that a ten-minute service should be included in every Sunday performance.

I have only two objections to this suggestion: one, that it shouldn't be compulsory; the other, that ten minutes is too long, five would be quite enough. Apart from that, I'm all for kinemas introducing a spot of religion on Sundays. Howl at me if you like, but I do think that it is one of the ways we can do real good, and I cannot believe that any one patron, except, perhaps, an agnostic, would object.

And now I go back to the old mill, with its creaking, groaning water wheel, that would give any self-respecting projectionist tummy-ache, but to me is a poem of sound compared to the sizzle of the rectifiers and the hum of the projectors.

SHOWMANSHIP

Spare a Few Moments to Learn the Art of Window-dressing

HOW much do managers know about the art of window dressing? The answer to this question, I might suggest, is very little. There are exceptions, I know, so I hope individual showmen will not take me to task for saying that their talents in this direction are of a negative quality.

But I do intend to imply that the general standard of window display work, and theatre display, for that matter, is of a relatively poor standard. Many showmen, I am convinced, do not make the most of their opportunities and I have reached this conclusion after perusing hundreds of photographs of various kinds of display.

There is an art in the arrangement of display material which relatively few managers seem to achieve, obviously because they have never been trained for the job.

One circuit, at least, has realised this fact and has inaugurated lectures and demonstrations in its training scheme for trainee and assistant managers, with the object of imparting to its new recruits an appreciation of this form of exploitation.

This is an admirable scheme, but many managers, particularly newcomers to the business, may have to learn the hard way by experiment and experience. But then why not take lessons from our big stores and shops? Managers, I suggest, should make a habit of studying shop windows for ideas, hints on technique and even the reactions of the public to various types of show. A lot can be learned in this way.

Once the co-operation of a big store has been achieved in a tie-up scheme it should be an easy matter to make friends with the chief window-dresser. I am sure it will pay handsome dividends, not only in respect of the display space that you can get at that particular store but in the knowledge that one can acquire from a person who is obviously an expert at the job.

There is a wealth of material available, so why not make the best possible use of it. To a large extent the renters have simplified the manager's task by producing ready-made display set-pieces which are acceptable to most traders. But for some managers the budget will not always permit the use of such aids.

It is then that a knowledge of the art of window-dressing is most valuable. Too often, I am afraid, managers are content to use a carelessly selected batch of stills and odd show-cards for some vague form of tie-up, or an array of ill-chosen posters with which to decorate the theatre front and foyers.

Here are a few basic principles which, I feel, are not always observed. Firstly, a display of any kind must immediately attract attention. Then it must hold interest sufficiently long enough for the observer to assimilate its message. Finally, it should tell a complete story, briefly and to the point. This then suggests that there must be a focal point in the display which carries the initial punch and hits the passer-by between the eyes, so to speak. After that the full message can be delivered in a series of closely related phrases, pictures or objects, or a combination of all, with special attention paid to continuity.

Other important factors are colour, type styles, and pictorial effect which should be carefully selected to suit the particular subject being exploited.

There is a tendency to over-elaborate. Avoid this if you can, for more often than not it is the simple effect which carries the most weight.

In arranging window displays in particular it should be remembered that women form the larger proportion of the window shoppers. Concentrate on the feminine angle then, and especially in the field of fashion, for many of the fair sex look to the films for sartorial inspiration.

Proof is in the Baking

THE sight of a loaf of bread with the word Hovis impressed on the side gave G. S. Jolliffe, Odeon, Chester, inspiration for one of the most original exploitation stunts of recent times.

He persuaded the local baker to decorate his loaves with the wording, "'Notorious.' To-day, Odeon." Consequently, the Odeon's programme was delivered right on to the dining tables of hundreds of Chester homes.

G. S. Jolliffe, Odeon, Chester, gets this week's biscuit for this loaf of bread with the title of NOTORIOUS (RKO-Radio) impressed on the side. It's one way of making sure that details of a programme gets into the homes of the people

Jolliffe tells me that the greatest difficulty he came up against in pulling off this stunt was in getting the templates made. He searched far and wide to obtain metal plates thin enough not to affect the weight of the loaf and yet strong enough to withstand the heat of baking and then had to root out a panel-beater to do the lettering.

Apart from this, he and his team arranged a series of four tie-ups for the film.

For "Welcome, Stranger" G. S. Jolliffe contacted the local maternity home, whose matron arranged for Odeon congratulatory cards to be presented to the new mothers.

The cards were neatly worded: "Congratulations. . . . Please send your husband to the Odeon this week to see Bing Crosby and Barry Fitzgerald in "Welcome, Stranger."

Model Ship Exhibition

AN exhibition of model ships was staged by E. F. Johnson, Odeon, York, for "The Man Within." Johnson advertised in the local Press appealing for modellers' co-operation in arranging the exhibition.

A number of enthusiasts, including a Brigadier on the Army's Northern Command Headquarters staff at York, answered the appeal. This, of course, was brought to the attention of the local Press, which gave considerable space to the exhibition and the modellers.

The *Yorkshire Evening Post* editor was also persuaded to use the film as the subject for the paper's film criticism contest. Johnson also secured a good Press for the film by typing stories from the campaign sheet and sending them with personal letters to the editors of three papers, which indicates the value of a little personal effort.

Scotch Accent

B. R. KELLY, while performing relief duties at the Odeon, Corby, secured useful publicity for the theatre. "Corby," he writes, "is a steel-town that has bounced up from a small village to a population of some 14,000 within the last ten years. Its population is predominantly Scotch as most of the labour there was imported from Glasgow.

Kelly arrived at the theatre three days before the screening of "The Green Years," a "natural" for Corby. He obtained use of two poster sites on each side of the railway bridge on the main approach to the town, and on these posted quads worded: "Return fares to Scotland, 1s. to 2s. 9d., to see 'The Green Years,' by A. J. Cronin. You love Scotland! You'll love this film."

He also learned that the St. John Ambulance Corps was appealing for funds for a new ambulance. He seized the opportunity to link the appeal with a boost for "Great Expectations." The Corps' old ambulance was parked outside the kinema and carried a banner worded: "Remember Our 'Great Expectations.'"

The chairman and members of the town council accepted invitations to see the film.

Taxis to "Rue Madeleine"

A TIE-UP with a local taxi firm was the highlight of an inexpensive campaign developed by L. Putsman, Odeon, Loughborough, for "13, Rue Madeleine."

The firm's ten cars carried cards worded: "Olivers' taxis always at your service—'phone 3565. If you

"Ride 'em Cowboy"

It is not often we see a cow used in a street parade, but T. B. Wilkins found use for the beast in this one arranged to exploit the Abbot and Costello comedy RIDE 'EM COWBOY (G.F.D.) at the Corona, Great Crosby, Liverpool

want to go to No. 13, Rue Madeleine ask the driver, he knows the way."

Putsman also made use of "teaser" slides and Press advertising, box-office cards circulated to 25 pubs, and lobby cards featured in four traders' windows.

Films Aid the Services

LOCAL recruiting campaigns enabled J. Alexander, Odeon, Dudley, to boost two films. For "Take My Life" a series of recruiting posters were used with the following organisations: Land Army, Territorial Army, National Coal Board, Sea Cadets and Nursing Associations.

Posters were prepared with the heading "Take My Life." The centre panels in each case varied, but each contained a picture of a nurse, miner, etc., with a suitable recruiting slogan

For "Welcome Stranger" the same posters were used and the heading was amended to read "'Welcome Stranger'—it's a grand life."

The Odeon recently plugged its first French film and in Alexander's absence on leave R. W. Butcher, assistant, took over the exploitation reins. Special banners and posters were prepared, announcing that this was a new venture for Dudley and invited patrons to give an indication if more films of this type would be welcome. The response apparently was very encouraging.

Say It With Music

H. CLAYTON-NUTT, Broadway, Eccles, featured the theatre café orchestra in a ten-minute stage presentation of selected tunes from "Song of the South."

Assistant Don Vincent announced the interlude from the stage on the Saturday before playdate.

Competitive Spirit

M. LEWIS informs me that the Regent, Taibach, is a second-run family theatre with opposition from four theatres not more than half a mile away.

It is not surprising under these circumstances that when playing "School for Secrets" he discovered that the more obvious publicity stunts had been carried out by his formidable contemporaries. Undaunted, he contacted the chairman of the local branch of the R.A.F. Association and arrangements were made for the film to be discussed at their weekly meeting.

The result of this move was apparent when 200 members turned up at the theatre to see the film and showed particular interest in a dummy dressed in flying kit which formed part of the vestibule display. A shop-window display consisting of R.A.F. photos and playdate particulars also proved effective.

Finsbury Park Exhibition

"YOU Can Make It" was the title of an exhibition staged by J. G. Glasgow, Rink, Finsbury Park, recently. The idea was conceived by Glasgow as a boost for "The Loves of Joanna Godden," linked with the Government's appeal to women to return to industry.

Contact was made with the Ministry of Labour and assistant circuit controller Foster and Glasgow were invited to "sit in" at a meeting of the local committee. At the subsequent meeting attended by representatives of local firms plans were made to hold the exhibition of goods made by women in local industry.

To advertise the exhibition 250 Government posters, overprinted, were flyposted in the district. Government 16-sheet posters were similarly treated and firms participating carried d.c.'s on their trade vehicles and in their factories.

On the day of opening the Mayor of Hornsey acted as host and the exhibition was opened by Joan Greenwood, the film actress.

Four in a Row

A. H. ROCKETT, Odeon, Warrington, is a busy man these days. Within a week four letters have reached my desk informing me of his latest endeavours

For "Nicholas Nickleby," the fashions of yesterday were compared with those of to-day. A card worded: "To see the fashions of yesterday, visit the Odeon to-day and see 'Nicholas Nickleby,'" was placed in a fashion store with stills from the film. An actual setting from the film was brought in a special truck from Glasgow and arrangements were made for this to be exhibited at a large store.

Specially printed brochures were distributed to all schools in the district and week-day matinée arrangements were made for the children.

Rockett left nothing to chance for "Take My Life." Posters were displayed at the local greyhound track. In addition, sandwichboard-men were posted to the town's outskirts, where several factories are situated.

Main ideas for "Welcome Stranger" were concentrated on local dance halls, whose orchestras featured the tunes from the film and informed dancers of the playing dates at the Odeon. Complimentary tickets were given for spot prizes.

During the week of playdate an old man dressed in misfitting clothes toured the town. He carried an old brown bag on which were details of the film.

The fashion angle again predominated in his exploitation for "Notorious."

Leading fashion houses co-operated and displayed styles from the film together with appropriate publicity.

"Duel" Song Contest

A SINGING competition sponsored by A. J. Sadler, Odeon, Brighton, in association with Sherry's dance hall, gave a good send-off to "Duel in the Sun."

A first prize of £10 with others of cutlery were awarded at the finals staged during a Mexican "Duel in the Sun" gala night held at the dance hall.

A special interlude by Bob Fenner, the display of a banner between the masts of the pleasure boat, *Dorothe Helena*, distribution of 7,500 throwaways and seven shop tie-ups were other angles of Sadler's campaign.

The Buffs' Drums on Show

A USEFUL piece of prestige exploitation was carried out recently by H. Clifton, Friars, Canterbury. He co-operated in a recruiting campaign for the 1st Battalion The Buffs Regt.

The battalion's drums and trophies were loaned for a foyer display at the Friars.

Bury Prologue

A NOVELTY to Bury kinemagoers was the prologue for the trailer of "Take My Life," staged at the Odeon by G. Bernard. As the trailer reached the wording "All next week," the curtains at the side of the stage parted, revealing a judge in full regalia. The judge commenced his speech a second or two before the trailer title ended.

A striking display in the foyer was also achieved by the use of cut-outs of two huge clutching hands which were suspended above the title of the film. In addition, a tie-up was made with a local music store.

(*Continued on page* 30)

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Salvage Drive

A MESSAGE received at the Odeon, Port Talbot, from the local Boy Scouts' Association, requesting a slide to be shown appealing to the public for the salvage of glass jars, was quickly seized upon by manager W. G. Thomas to boost "13, Rue Madeleine."

He invited the organisers to use the theatre as a collection depot and arranged a competition in connection with the film.

Handbills were delivered by Scouts and Guides announcing that the management would give a guest ticket to every thirteenth patron bringing 13 jars to the theatre during the week of playdate. The names of streets in Port Talbot were also put into a hat, and 13 were drawn by a representative of the Press. The occupiers of the 13th house in each of the streets chosen were invited to see the film as guests of the Odeon.

Kettering Safety Drive

A TIE-UP with the local Road Safety Committee was arranged by A. J. Brett, Odeon, Kettering, for "Take My Life." A short film on Road Safety, furnished by the committee was shown once daily during the week of playdate.

The committee reciprocated by having 250 Road Safety posters overprinted with the slogan, "Don't 'Take My Life,'" and these were displayed throughout the town.

Convincing the Conservative

JUST how effectively some of the more conservative shopkeepers can be persuaded to co-operate with kinema managers was illustrated by C. Dawson, Odeon, Newport (Mon.), and B. G. Purnell, Tredegar Hall, Newport, when they co-operated in a dual campaign for "Dear Murderer."

An old-established Newport firm of furriers, with good window space for tie-ups, has never indulged in any publicity work, but the two managers persuaded the proprietor into co-operating in a tie-up for their film by showing a mammoth picture of Greta Gynt wearing a mink coat beside a smart, latest model fur coat made by the company.

Worthing Parades

G. E. EVANS built up a teaser campaign for "The Courtneys of Curzon Street" at Worthing Plaza. He led off three weeks prior to screening with an "Agony Column" advert. reading: "The Courtneys will be arriving in Worthing on August 3; time of their arrival to be announced later."

Eventually, Mr. and Mrs. Courtney, garbed in period clothes, were met at the local station and driven round the town to the Plaza. This ceremony was repeated daily.

When Evans screened "They Made Me a Fugitive" he sent out a "warder" with a "criminal" handcuffed to him, to parade the streets.

Dickens Quiz

TO create interest in "Nicholas Nickleby" at Lancing Odeon, Fred Bull set his patrons a one-question quiz, which he announced from the stage for four days prior to show-date. The question was: "How many characters are there in the book 'Nicholas Nickleby?' See the film first and then send in your answers, after seeing the film."

Request Records

JACK CAMPBELL, Scala, Runcorn, has introduced request record sessions as a feature in his two evening programmes.

With the assistance of his assistant manager, H. Corker, and projection-room staff, a microphone has been set up in the projection-room, and Corker gives a commentary on each programme's selections.

The Big Bang!

JOHN B. FISHER, Broadway, Southampton, has sent me details of an atom display erected in the foyer for "The Beginning or the End."

Inventor of the display was chief operator A. Bambrough, who arranged small lighting circuits around a large carboy filled with coloured water. Rubber tubing, valves, batteries, and other electrical gadgets all helped in creating the impression of atoms in the making.

Suitable handbills were widely distributed around the town.

Military Attractions

H. BEDFORD'S obtained publicity for "It's a Wonderful Life," at the Gaumont, Derby, by a foyer display in conjunction with a recruiting campaign for the Sherwood Foresters.

During the week of playdate the Sherwoods' Band rendered selections from the stage.

Posters were distributed in conjunction with "Keep Death Off the Road" campaigns, together with linen banners at the R.A.F. and Territorial recruiting depots.

Agency Message

REALISING that the good summer weather has attracted many people to Travel Bureaux, G. S. Exton, Odeon, Burnage, made effective use of the facilities offered by a local bureau manager when playing "California."

A model of an old Windjammer was placed in the agency window backed by a white background captioned "Odeon Bound to S.E.A. 'California.'" At either side of this centrepiece was a display of stills and theatre information.

Effective Relief

IT is not easy for a relief manager to take over the reins for a short period and engineer quick, effective tie-ups. C. Sapseid, Odeon, Luton, managed well, however, for the "Homestretch."

Main stores and factories displayed stills and posters, and 5,000 throwaways were distributed at a dog race meeting. A week before playdate he arranged a competition, which invited audiences to estimate attendances at the kinema and at the same time draw attention to the coming attraction.

"Life" at Hendon

D. B. WILLIAMS, relief manager, Ambassador, Hendon, and assistant, G. M. Gangloff, put over an extensive campaign for "It's a Wonderful Life."

At a preview of the film, local clergy were handed publicity data, which resulted in the title of the film forming the basis of sermons on the following Sunday. A week before playdate, audiences were invited to submit their views on "Why 'It's a Wonderful Life,'" and car-park tickets, outgoing mail and cafe menu cards were rubber-stamped with suitable slogans.

Road safety campaigns, a savings drive, and store tie-ups were combined with astute theatre publicity.

Atomic Effort

HIGHLIGHT of the campaign for "The Beginning or the End," carried out at the Olympia, Newport, by relief manager R. B. Skellon, was a display arranged with the local R.A.F. recruiting officer.

A shop-window on the main street displayed stills and model aeroplanes, together with an aeronautical compass, similar to the one used for the first atom-raid.

Newsvendors distributed competition pamphlets dealing with the bomb and carried news-sheets bearing playdate information. Tie-ups with numerous electrical dealers completed the campaign.

Sharp Work

A NOVEL angle on "The Razor's Edge" was adopted by Leslie W. Stone, of the Barnet Odeon, who used a tie-up with Mulholland's shoe store and with an associated chiropodist. Apart from the link with the footwear shown in the film, there was a card suggesting: "Before using THE RAZOR'S EDGE, consult a qualified chiropodist."

Hospital Appeal

PUBLICITY for "Sister Kenny" and an appeal for recruits for the nursing staff of the local hospital were combined in a foyer display arranged by O. T. Lewis, Odeon, Llanelly.

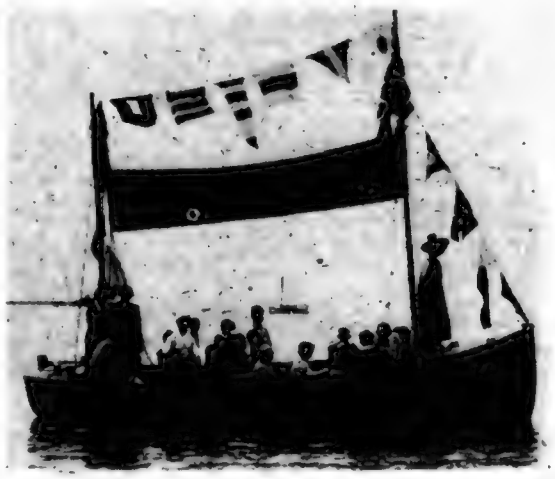
The foyer was given the appearance of a hospital ward by the exhibition of hospital beds, oxygen tents and auxiliary equipment, and an iron lung.

Other Credits

CHARLES SMITH, Odeon, Whalley Range ("Mr. and Mrs. Odeon"); W. D. Laing, Odeon, Aylesbury ("Late George Apley"); H. Clifton, Friars, Canterbury (Tommy Handley visit); G. S. Exton, Odeon, Burnage ("My Favourite Brunette"); M. Lewis, Regent, Port Talbot ("Bells of St. Mary's" and "Piccadilly Incident"); W. E. Pryor, Odeon, Aberdeen ("California"); W. T. Moffat, Plaza, Southsea ("The Brothers"); A. B. Preston Swan, Elephant, Shawlands ("Robin Hood"); G. S. Jolliffe, Odeon, Chester ("A Woman Destroyed"); T. B. Wilkins, Corona, Liverpool ("Song of the South"); L. K. Crowther, Odeon, Accrington ("Mr. and Mrs. Odeon"); G. Frewin, Majestic, Rochester ("Loves of Joanna Godden"); D. E. Daniell, Odeon, Herne Bay ("This Modern Age"); G. Fishwick, Palace, Carlisle; F. G. Hawkins, Hippodrome, Derby ("Black Narcissus"); G. Bernard, Odeon, Bury ("Woman Destroyed"); Ralph Phillips, New Cross Kinema ("The Brothers"); Fred Allday, Ritz, Wokingham ("Night and Day"); Fordham Ellis, Ritz, Neasden (Talent Contest); S. M. Horsburgh, Odeon, South Shields ("Welcome Stranger"); D. A. Swinard, Cinema, Ashford ("Till the Clouds Roll By"); W. E. Pryor, Odeon, Aberdeen ("Welcome, Stranger"); H. Saunders, Odeon, Prestwich ("This Modern Age"); A. G. Lloyd, Odeon, Llanelly ("Sister Kenny"); J. G. Campbell, Picture House, Coatbridge ("Margie"); C. Dawson, Odeon, and B. C. Purcell, Tredegar Hall, Newport ("The Farmer's Daughter").

The Showman

This sort of stunt was popular before the war closed our beaches. In this case it was used effectively by S. P. Caro, Odeon, Clacton, for SINBAD THE SAILOR (RKO-Radio)



A variation of the same idea used by A. Higham Cowen, Casino, Herne Bay, for the pre-release of DUEL IN THE SUN (Pathe). He also had three members of the staff, dressed in Mexican costume, distributing throwaways

A street parade put out by one of Sir Alex King's theatres, the Grand, Cowcaddens, Glasgow, for THE RAZOR'S EDGE (20th Century-Fox)

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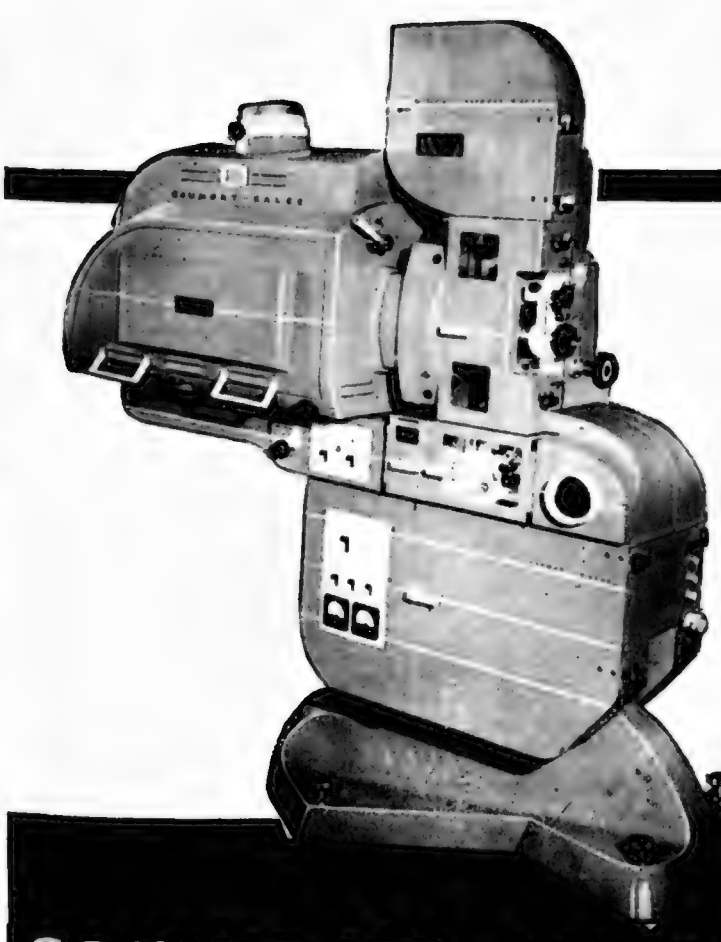

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TECHNICAL

OBSERVATION WINDOW

Dollar Crisis May Stop Imports of Spare Parts for U.S. Equipment

THE scaling down of imports from America is likely to lead to a shortage of spare part replacements for U.S. projection equipment installed in this country.

Although it is not yet certain how the Government's latest moves to cut down dollar expenditure will be applied, it is almost certain that licences for the importation of such equipment will be affected.

Since the end of the war, firms handling U.S. equipment have only been permitted to import something in the region of 20 per cent. of their pre-war supplies. Most of this allocation, I understand, was used to bring over spare parts.

The Government's refusal to grant dollars for the purchase of U.S. reproducer equipment was the reason why both Western Electric and RCA started manufacture in this country. The ban did not apply, of course, to recording equipment, which, I believe, was regarded as a "machine tool" and, therefore, very necessary in the production of British films.

A DEPARTURE from conventional seating practice has been made at the Globe, Skinner Street, Clerkenwell, one of the oldest picture houses in North-East London.

The story behind this is interesting, and it might have been amusing but for the fact that it's an expensive sort of joke, at least, to the proprietor concerned.

The Globe enjoys the patronage of some of London's toughest juveniles, and when watching a Western or a gangster film their enthusiasm cannot be contained. The resultant effect upon the seats they occupy is a very detrimental one.

APART from bouncing about in their seats like untamed mustangs, they are apt to slash the upholstery with knives or razor blades, and perhaps in quieter moments carve their initials into the armrests.

"My poor seats looked like something that Oliver Cromwell knocked about a bit," said George Lamb, the manager. However, to overcome the problem, his company has installed two rows of a new type of chair with frame of steel tubing and a comfortable seat made of flexible sheet-steel having a plastic leatherette-finished surface of highly glossy paint. They are manufactured by Sebel Products and are known as the "Stak-a-Bye" chairs.

Incidentally, they are not tip-up chairs, and L.C.C. permission had to be obtained before they could be installed.

THERE are a good many veterans in the business who started their careers cranking the handle of a projector way back in the 1900s, but I wonder how many projectionists working in the box to-day can equal the long service record of F. G. Wheeler, of Lowell, Mass., in the U.S.

According to our American contemporary, the *Motion Picture Herald*, Wheeler has been a projectionist for 45 years.

In 1902 he started work with Frank J. Howland, who at that time was the only man in Boston handling films and projectors. Wheeler started as a repair man on coin machines, but lent a hand with the projectors whenever an extra show was put on.

Later, he became a full-time projectionist at the Premiere, Washington Street, Boston, and after moving about to different theatres, retired in 1923. He returned to projection work in 1927, however, and next month, as projectionist at the Merrimack Square Theatre, Lowell, celebrates his 45th year in the business.

It would be interesting to know who holds the long-service record as a projectionist in this country. Any claimants?

THE latest report issued by British Intelligence Objectives Sub-Committee on the German kinematograph industry has just been published. It is called "B.I.O.S. Final Report, No. 1365. Item No. 9," and is available from H.M. Stationery Office, price 2s.

The Klangfilm organisation, according to the report, has been dispersed. Before the war, Klangfilm was a subsidiary of Siemens and A.E.G., but during the war control passed into the hands of the Siemens group.

A technical group has been established at Emmendingen, and the commercial side of the organisation is handled in Berlin.

NO new developments were made during the war and the organisation is now engaged on simplifying and modifying equipment to meet the shortage of supplies and lack of certain materials. Spare parts, including amplifying valves, photo-cells and exciter lamps are extremely difficult to obtain.

The only experimental work being conducted at the time of the sub-committee's investigation was that on a condenser-type microphone, which was substantially the same as that used before the war.

THE sub-committee's visit to the Suddentsche Apparate Fabric, Nurnberg, Platenstrasse 66, revealed that work was being undertaken on arc rectifiers, exciter lamp rectifiers, and photronic cells.

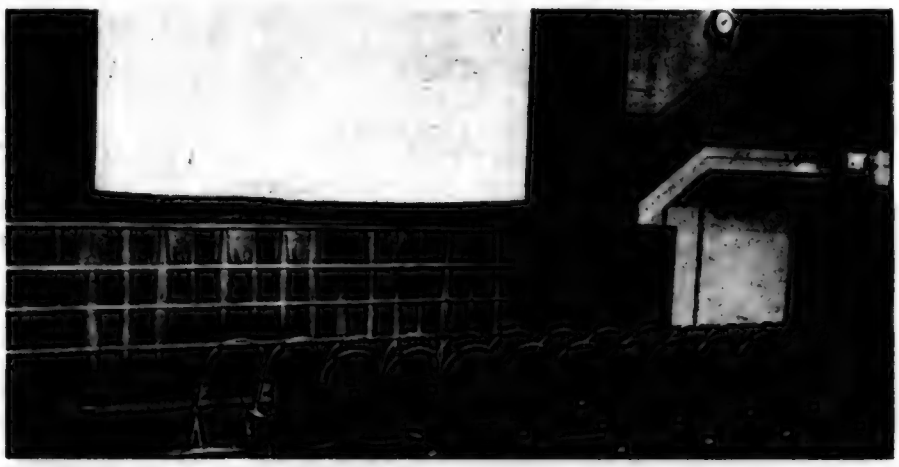
Two types of dry arc lamp rectifiers are being made; one has an output of 45-50 at 12-30 amps, for feeding a L.I. arc and the other for H.I. arc has an output of 30-38 volts at 25-54 amps. Both are for 380 volt 50 cycles supply.

The dry rectifier for reproducer exciter lamps is made for 220-volt A.C., 50-cycles supply. The output is 6 volts, 5 amps, and the remaining ripple is in the order of 1 per cent.

BESIDES making selenium-coated rectifiers, the report continues, the S.A.F. uses the same plant for manufacturing a selenium photocell of the heavier layer type.

In this case the counter electrode is not sprayed with a cold melting alloy, but the cells are instead placed in a Bell jar and a very thin layer of gold is sputtered on the surface. A recent modification is the use of pure selenium instead of a mixture of selenium with a trace of halogen compound.

W. G. ALTRIA



A view of the Globe, Clerkenwell, showing the two rows of all-steel chairs installed to deter destructive juveniles. The chairs are the "Stak-a-Bye" type manufactured by Sebel Products

POOL CARBONS

FIRST WESTREX FOR FIFE

George Gilchrist Stages Demonstration

THE Palace, Dunfermline, has become one of the first kinemas in Scotland, and, so far, the only one in Fife, to be equipped with Western Electric's new Westrex sound system.

Complementary to the Westrex sound equipment are the Westar projectors. Installation was supervised by E. M. Elred, A.M.I.E.E., senior engineer for Scotland; W. Pennycook, resident engineer in Fife, and J. Hemingway, installation engineer for Western Electric.

The new equipment was recently demonstrated by George Gilchrist to a specially invited audience. To illustrate the capabilities and frequency range of the new system, orchestral, vocal and jazz records were played.

A demonstration film was also run with a variety of sound effects, including gunfire, speech, hooters and piano playing.

G.B.-Kalee's July Record

During the month of July, sound, projection and other equipment was supplied by G.B.-Kalee to the following kinemas:—

Towers Cinema, Ballymena; Welbeck Holiday Camp, Bootle; Welfare Hall, Bream; Star Cinema, Castlewellan; Palace, Chorlton-cum-Hardy; Trocadero, Elephant and Castle; Brandon Cinema, Graignamanagh; Temperance Hall, Kirkwall; The Cinema, Leigh; Queen's Cinema, Openshaw; Palaceum, Shettleston; Radway Cinema, Sidmouth; Picturedrome, Taibach; Regal, Whitchurch.

The Gaumont-Kalee "21" was also installed in the new theatre on the *Queen Mary*, and other projection equipment on the *Celicia*.

During the same period, equipment was shipped to: Australia, Argentina, Burma, Canada, Cyprus, Denmark, Egypt, Holland, India, Kenya, Mexico, New Zealand, Nigeria, Palestine, Portugal, Strait Settlements, Uruguay.

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ATOM FILM CONTEST: FIRST WINNERS

THE first three winners in Group One of the exploitation competition organised by A.B.C. and M-G-M in connection with the atomic bomb film, "The Beginning or the End," have just been announced. They are:—

L. E. Carpenter, Union Cinema, Luton.

T. Richards, Palace, Eltham.

A. E. Foster, Forum, Ealing.

The contest applies to every A.B.C. theatre in the country, which have been divided into four groups based on the release dates of the film. In each group prizes of £15, £10 and £5 are provided, and, in addition, there will be final prizes of £50, £30 and £20 for the best exploitation campaign irrespective of groups.

"Desert Fury" Premiere

"Desert Fury," Paramount's new Hal Wallis production in Technicolor, will have its premiere at the Plaza Theatre on Wednesday evening, September 17.

The film is described as the first romantic epic of the Western desert to-day. Lizabeth Scott is co-starred in the film with John Hodiak and Burt Lancaster.

Third Eagle-Lion Film

"Repeat Performance," third Eagle-Lion production to reach this country from Robert Young's Hollywood studios, is to be given a West End presentation at the New Gallery, Regent Street, commencing on Sunday, August 31.

PEOPLE

British Lion Promotions—A.B.C. Circuit Changes

JACK HENDERSON, previously branch manager for British Lion at Newcastle, has been promoted to branch supervisor in charge of Glasgow, Newcastle, Leeds and Manchester branches. He has been in the employ of British Lion for 15 years.

J. TODHUNTER, who was previously Number One salesman, has been promoted to Newcastle branch manager, and his former job has been taken over by H. ARROWSMITH. W. E. HENDERSON has been appointed junior salesman attached to the branch.

C. P. BROWN has been accepted as Conservative candidate by Hollinwood, Oldham, in the November municipal elections. C. P. has over 40 years in the Trade to his credit, is a founder member of the Oldham Cinema and Theatre Proprietors' and Managers' Association, to which he has acted as secretary for many years. He is S.C.M. General Council delegate for the South East Lancs branch, a Cinematurian and committee man for L.C.O.B. This is the first time a member of the Trade has fought a municipal election in Oldham.

NORMAN WILD, manager of the Manchester branch Paramount Film Service, is the winner of the Paramount annual salesmanship competition. His prize will be a holiday in New York and Hollywood. He will sail on the *Queen Elizabeth* in October. Mr. Wild has been with Paramount for 28 years, starting as assistant cashier at the Manchester office in 1919. As a member of the Paramount 25 Club he has the club's diamond-studded badge and wristlet watch presented by Adolph Zukor when he visited Manchester.

J. BARKER has resigned for health reasons the managership of the Palace, Lancaster, which he has held since 1933. He started in the Trade in 1923, and the following year became manager of the Palace, Great Harwood.

Several managerial changes have taken place at A.B.C. theatres in Lancaster owing to the resignation of J. BARKER, manager of the Palace. His successor at the Palace is A. HOPE, who has transferred from the County.

F. PYE, of the Grand, has gone to the County, and J. ROBERTS (local relief manager) has been appointed to take charge of the Grand. R. DAVIS, formerly assistant manager to Mr. Barker at the Palace, has been appointed relief manager. Mr. CUNNINGHAM, who was assistant to Mr. Pye at the Grand, has transferred to the Palace as assistant manager.

GEOFFREY RAY relinquishes the management of the Regent, Bradford, on August 31, and is to take up the duties of general manager of Derby Kinemas, a subsidiary of the Emery Circuit.

This move follows the recent acquisition of the Regent, Bradford, by the Essoldo Circuit from the Emery Circuit.

Ray entered the Trade in 1937 as a trainee under the training scheme conducted by DENNIS WALLS. He served with the R.A.F. for six years during the war, and when demobbed with the rank of Flying Officer rejoined the Emery Circuit as manager of the Wicker Picture House, Sheffield, and was transferred to Bradford in June, 1946.

Mrs. GOLDY, wife of Jack Goldy, manager of the Regal, Kettering, has retired for health reasons, after managing the Regal café for over five years. Mrs. Goldy was presented by the café and kinema staffs with a silver sandwich basket.

The Regal, a Cohen and Raber house, was recently acquired by Granada Theatres. Jack Goldy is continuing as manager.

Miss Emma Axon, chief cashier, Gaumont, Ashton-under-Lyne, receiving a £10 cheque from F. Hough, manager, presented by G.-B., in recognition of her 21 years of service

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., Aug. 28 and Wed., Sept. 3

Thursday

The October Man (*G.F.D.*)

Studio One. **10.30 a.m.**

Cast: John Mills, Joan Greenwood, Edward Chapman, Kay Walsh, Adrienne Allen, Joyce Carey, Catherine Lacey, Frederick Piper, Felix Aylmer. **Director:** Roy Baker.

A Two Cities' film based on an original screen story by Eric Ambler. It is a drama of a man accused of strangling a girl on a London common. He is a young chemical engineer who, suffering from a brain injury, is constantly fighting a suicidal impulse as he strives to prove his innocence.

Tuesday

Rage of Paris (*Eros*)

Hammer Theatre. **11 a.m.**

Cast: Danielle Darrieux, Douglas Fairbanks, Jun., Mischa Auer, Helen Broderick, Louis Hayward, Charles Coleman. **Director:** Henry Koster.

Reissue. Nicole De Cortillon, a poor French girl alone in New York, decides in desperation to accept a job modelling in the nude which she had previously refused. Unfortunately, she takes the wrong address, and when James Trevor a high-powered young advertising executive, finds her disrobing in his office he suspects blackmail and sends her away. From this point on, Trevor continually crops up in Nicole's life. He finally engineers a happy ending for Nicole and himself.

Trail of the Vigilantes (*Eros*)

Hammer Theatre. **2.30 p.m.**

Cast: Franchot Tone, Warren William, Broderick Crawford, Andy Devine, Mischa Auer, Porter Hall. **Director:** Allan Dwan.

Reissue. Western melodrama concerning the adventures of an undercover agent who is hired as a ranch hand whilst investigating the murder of a newspaper reporter. Franchot Tone plays the rôle of "Kansas" Tim Mason, who prevents a stagecoach hold-up and unmasks a local big-shot as the murderer and bandit gang leader.

Mademoiselle Docteur (*Ambassador*)

Studio One. **10.45 a.m.**

Cast: Dita Parlo, John Loder, Eric von Stroheim, Claire Luce, Clifford Evans **Director:** Edmond Greville.

Reissue. Espionage drama of the Great War. Anne-Marie Lesser, a nurse, falls in love with Hans Hoffman, a young officer of the German Intelligence Department, follows him to Paris and becomes involved in his espionage work.

She becomes a noted spy and is sent on a mission to Salonica, where she becomes involved with an officer of the British Secret Service.

Wednesday

Desert Fury (*Paramount*)

Private Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Lizabeth Scott, John Hodiak, Burt Lancaster, Mary Astor, Wendell Corey, James Flavin, Kristine Miller, Jane Novak. **Director:** Lewis Allen.

Hal Wallis's first Technicolor production since his affiliation with Paramount. It is described as a spectacular drama, adapted from Ramona Stewart's best-selling novel, and tells the story of the rebellious daughter of the woman "boss" of the desert town of Chuckawalla.

The girl refuses to take heed of her mother's orders and the warning of a young deputy sheriff, who is in love with her, in regard to a big-time gambler, whose first wife was mysteriously killed near the desert town.

The Silver Darlings (*Pathe*)

Studio One. **10.45 a.m.**

Cast: Clifford Evans, Helen Shingler, Murdo Morrison, Carl Bernard. **Director:** Karl Grune.

Screen adaptation of Neil Gunn's novel made by Holyrood Film Productions. It is set against the picturesque background of the Scottish coast, and tells the dramatic story of a courageous woman's fight to save her son from the sea which has already robbed her of her husband.

It was filmed almost entirely on location on the northern coast of Scotland.

Black Friday (*Eros*)

Hammer Theatre. **11 a.m.**

Cast: Boris Karloff, Bela Lugosi, Stanley Ridges, Anne Nagel, Anne Gwynne, Virginia Brissac. **Director:** Arthur Lubin.

Reissue. Professor Kingsley is seriously wounded in a gun-battle, and to save his life Dr. Sovac performs a grafting operating from the brain of one of the gangsters. Unfortunately, the operation transforms Kingsley's character into that of a killer. After many killings, the professor attempts to kill Sovac's daughter, but the doctor kills him and goes to the electric chair protesting he has made a contribution to science.

Invisible Man Returns (*Eros*)

Hammer Theatre. **2.30 p.m.**

Cast: Sir Frederick Hardwicke, Vincent Price, Nan Grey, John Sutton, Cecil Kellaway, Alan Napier. **Director:** Joe May.

Reissue. The second of the "Invisible Man" series, in which Geoffrey Radcliffe, accused of killing his brother, escapes from prison and is made invisible by Dr. Frank Griffin. He finally proves his innocence after becoming wounded, but a blood transfusion from his fiancé proves to be the antidote which restores him to visibility and happiness.

Hal Wallis' "Desert Fury"

TRADE SCREENINGS IN THE PROVINCES

Hal Wallis' "Desert Fury"

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		BIRMINGHAM.				
Tues., Sept. 2	10.30 a.m.	Futurist	For Whom the Bell Tolls (Reissue).	Paramount	Gary Cooper	A
,, ,, 2	10.30 a.m.	Scala	Positively Negative ; Meandering in Manhattan.	Butcher's	Commentary	U
Wed., ,, 3	10.30 a.m.	Scala	Master of Bankdam	G.F.D.	Anne Crawford	A
Fri., ,, 5	10.30 a.m.	Scala	Captain Boycott	G.F.D.	Stewart Granger	A
		BRISTOL.				
Tues., Sept. 2	10.30 a.m.	News Theatre	Master of Bankdam	G.F.D.	Anne Crawford	A
Fri., ,, 5	10.30 a.m.	News Theatre	Captain Boycott	G.F.D.	Stewart Granger	A
		CARDIFF.				
Tues., Sept. 2	10.30 a.m.	Olympia	Song of Love	M-G-M	Katharine Hepburn	U
,, ,, 2	10.45 a.m.	Empire	Master of Bankdam	G.F.D.	Anne Crawford	A
,, ,, 2	10.45 a.m.	Odeon	This Gun for Hire (Reissue)	Paramount	Veronica Lake	A
,, ,, 2	11 a.m.	Park Hall	Positively Negative ; Meandering in Manhattan.	Butcher's	Commentary	U
Wed., ,, 3	10.45 a.m.	Park Hall	Heart Royal	Columbia	Paul Campbell	U
Fri., ,, 5	10.30 a.m.	Park Hall	Nanook of the North (Reissue) ; Little Iodine.	United Artists	Nanook	U
,, ,, 5	10.45 a.m.	Empire	Captain Boycott	G.F.D.	Stewart Granger	A
		GLASGOW.				
Tues., Sept. 2	10.45 a.m.	Picture House	Master of Bankdam	G.F.D.	Anne Crawford	A
,, ,, 2	10.45 a.m.	La Scala	Plenty Questions ; Youth in Sport	Butcher's	Gerry Wilmot	U
Wed., ,, 3	11 a.m.	Green's Playhouse	The Crystal Ball (Reissue)	International	Paulette Goddard	U
,, ,, 3	10.45 a.m.	La Scala	Holiday Camp	G.F.D.	Flora Robson	A
Thur., ,, 4	10.45 a.m.	Playhouse	This Gun for Hire (Reissue)	Paramount	Veronica Lake	A
,, ,, 4	10.45 a.m.	La Scala	Positively Negative ; Meandering in Manhattan.	Butchers'	Commentary	U
Fri., ,, 5	10.30 a.m.	Regal	Song of Love	M-G-M	Katharine Hepburn	U
,, ,, 5	10.45 a.m.	La Scala	Captain Boycott	G.F.D.	Stewart Granger	A
		LEEDS.				
Tues., Sept. 2	10.45 a.m.	Scala	Master of Bankdam	G.F.D.	Anne Crawford	A
,, ,, 2	10.30 a.m.	Ritz	This Gun for Hire (Reissue)	Paramount	Veronica Lake	A
Wed., ,, 3	10.30 a.m.	Tower	Nanook of the North (Reissue) ; Little Iodine.	United Artists	Nanook	U
Fri., ,, 5	10.30 a.m.	Ritz	Song of Love	M-G-M	Katharine Hepburn	U
,, ,, 5	10.45 a.m.	Tower	Plenty Questions ; Youth in Sport	Butcher's	Gerry Wilmot	U
		LIVERPOOL.				
Tues., Sept. 2	10.30 a.m.	Trocadero	Master of Bankdam	G.F.D.	Anne Crawford	A
,, ,, 2	10.45 a.m.	Majestic	This Gun for Hire (Reissue)	Paramount	Veronica Lake	A
,, ,, 2	10.30 a.m.	Forum	Fiesta	M-G-M	Esther Williams	A
Thur., ,, 4	10.45 a.m.	Scala	Positively Negative ; Meandering in Manhattan	Butcher's	Commentary	U
Fri., ,, 5	10.30 a.m.	Trocadero	Captain Boycott	G.F.D.	Stewart Granger	A
,, ,, 5	10.45 a.m.	Palais de Luxe	Song of Love	M-G-M	Katharine Hepburn	U
		MANCHESTER.				
Mon., Sept. 1	10.30 a.m.	Deansgate	Lawless Breed ; Gunman's Code	G.F.D.	Kirby Grant	A
Tues., ,, 2	10.30 a.m.	Market St. P.H.	Song of Love	M-G-M	Katharine Hepburn	U
,, ,, 2	10.45 a.m.	Theatre Royal	This Gun for Hire (Reissue)	Paramount	Veronica Lake	A
,, ,, 2	10.45 a.m.	Deansgate	Positively Negative ; Meandering in Manhattan	Butcher's	Commentary	U
,, ,, 2	10.45 a.m.	Gaiety	Under Your Hat ; Beau Chumps (Reissues)	Grand National	Jack Hulbert	U
Wed., ,, 3	10.45 a.m.	Deansgate	Wild Beauty	G.F.D.	Don Porter	U
,, ,, 3	10.45 a.m.	Gaiety	Fraternally Yours (Reissue) ; Fag End	Grand National	Laurel and Hardy	U
Thur., ,, 4	10.30 a.m.	Deansgate	The Phantom Creeps ; Rustler's Round-up	G.F.D.	Bela Lugosi	A
		NEWCASTLE.				
Tues., Sept. 2	10.30 a.m.	Pavilion	Master of Bankdam	G.F.D.	Anne Crawford	A
,, ,, 2	10.45 a.m.	Grainger	Positively Negative ; Meandering in Manhattan	Butcher's	Commentary	U
Wed., ,, 3	10.30 a.m.	Stoll	This Gun for Hire (Reissue)	Paramount	Veronica Lake	A
,, ,, 3	10.30 a.m.	Haymarket	Song of Love	M-G-M	Katharine Hepburn	U
Fri., ,, 5	10.30 a.m.	Pavilion	Captain Boycott	G.F.D.	Stewart Granger	A
		NOTTINGHAM.				
Tues., Sept. 2	10.45 a.m.	Scala	Master of Bankdam	G.F.D.	Anne Crawford	A
Fri., ,, 5	10.45 a.m.	Scala	Captain Boycott	G.F.D.	Stewart Granger	A
		SHEFFIELD				
Tues., Sept. 2	10.30 a.m.	Hippodrome	Song of Love	M-G-M	Katharine Hepburn	U
,, ,, 2	10.45 a.m.	Cinema House	Heart Royal	Columbia	Paul Campbell	U
,, ,, 2	10.45 a.m.	Union St. P.P.	Plenty Questions ; Youth in Sport	Butcher's	Gerry Wilmot	U
Wed., ,, 3	10.30 a.m.	Cinema House	Master of Bankdam	G.F.D.	Anne Crawford	A
,, ,, 3	10.30 a.m.	Union St. P.P.	What's Yours? ; Under Your Hat (Reissue)	Grand National	Jack Train	U
Thur., ,, 4	10.30 a.m.	Cinema House	Captain Boycott	G.F.D.	Stewart Granger	A
Fri., ,, 5	10.30 a.m.	Cinema House	Nanook of the North (Reissue) ; Little Iodine	United Artists	Nanook	U
,, ,, 5	10.30 a.m.	Hippodrome	Fiesta	M-G-M	Esther Williams	A
,, ,, 5	10.40 a.m.	Union St. P.P.	Silver Darlings	Pathe	Clifford Evans	U
		TORQUAY.				
Sun., Aug. 31	2.15 p.m.	Electric	Deception	Warner	Bette Davis	A

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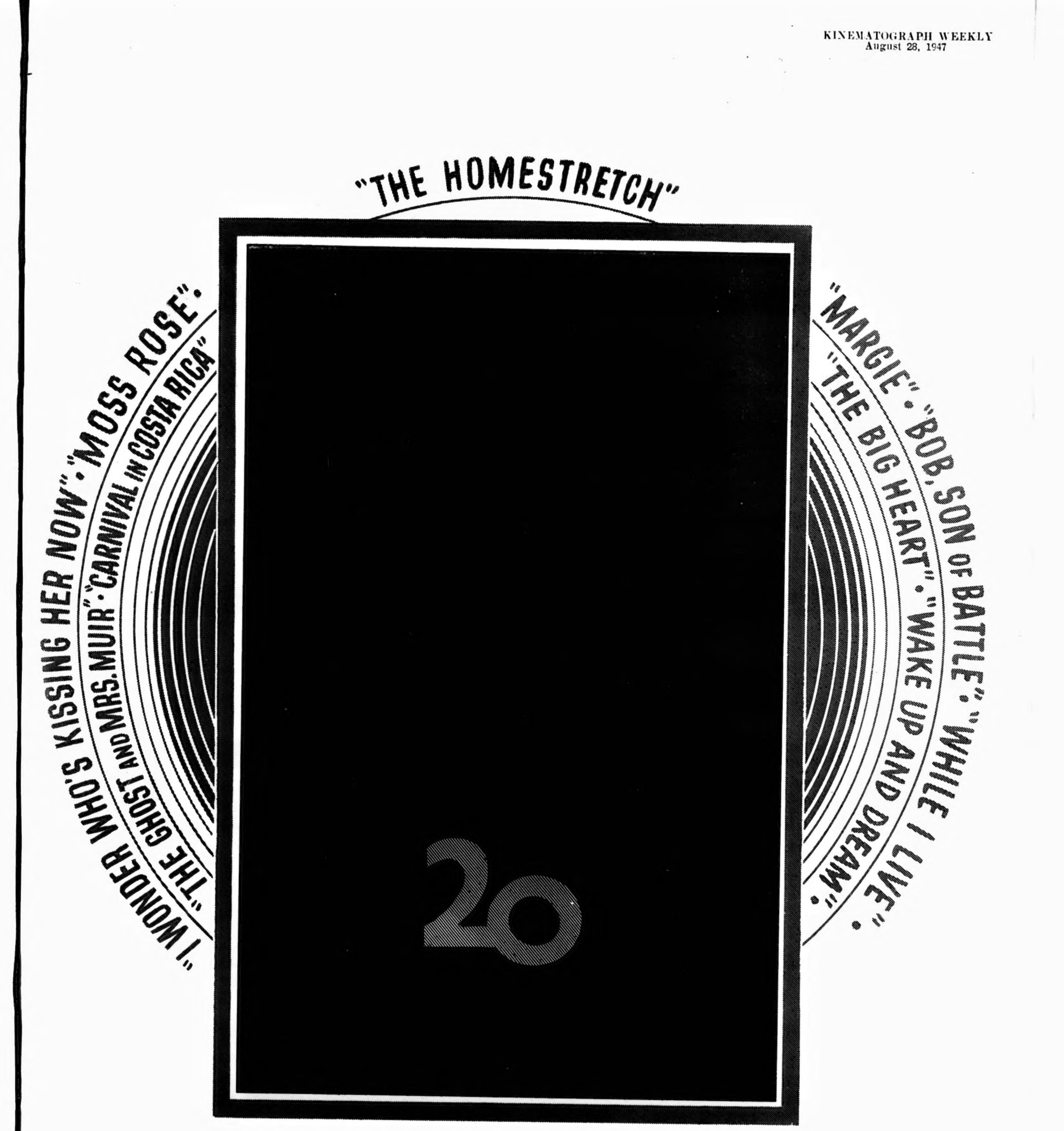
"THE HOMESTRETCH"
"I WONDER WHO'S KISSING HER NOW": "MOSS ROSE".
"THE GHOST AND MRS. MUIR": "CARNIVAL IN COSTA RICA"
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